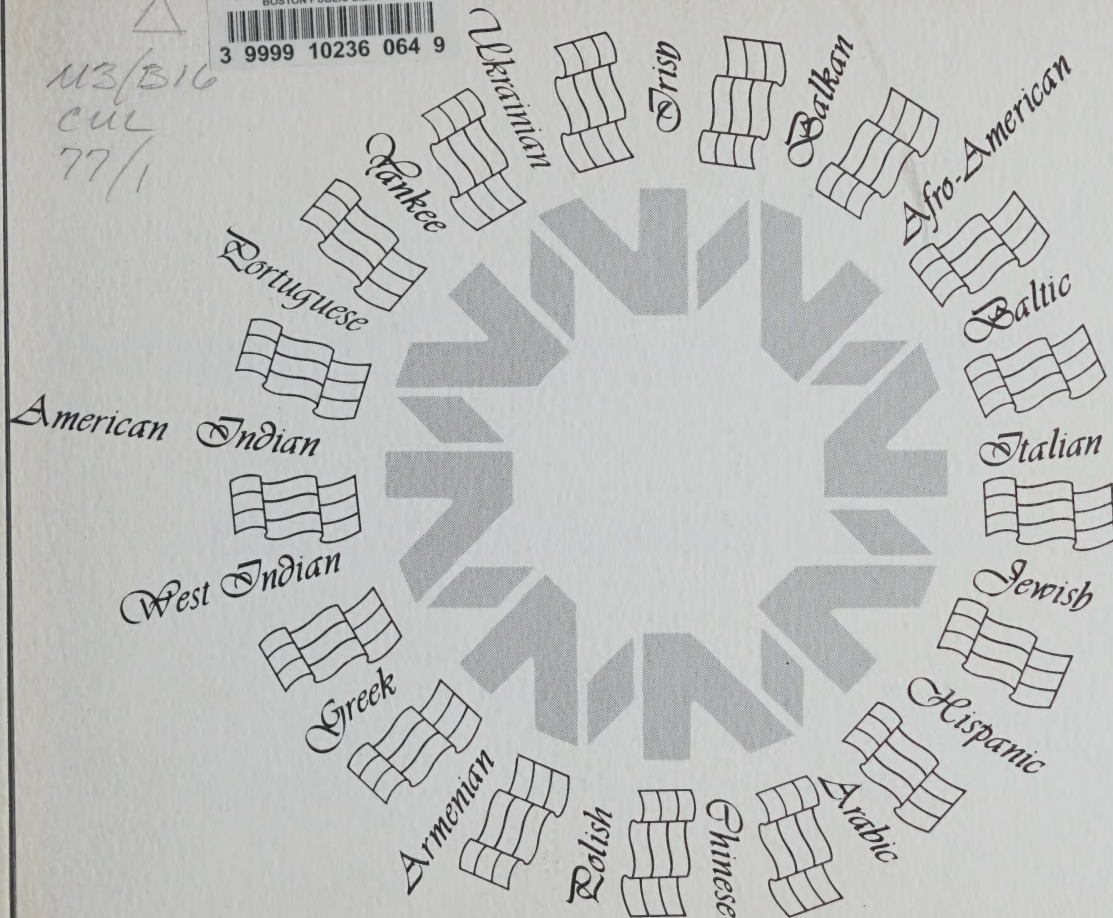


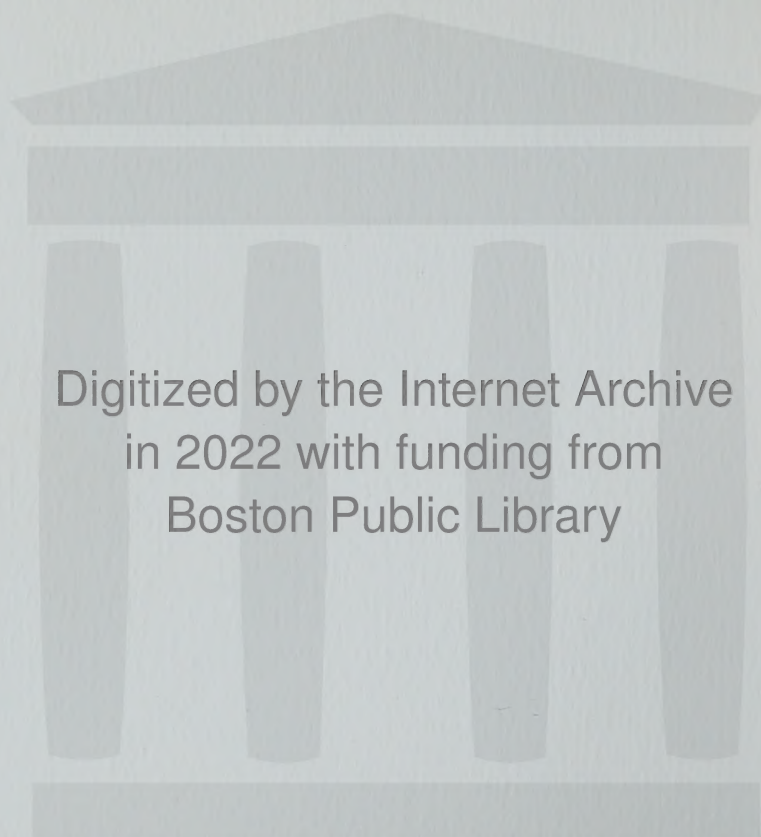
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Festival Bostonian Retrospective



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Festival Bostonian Retrospective

Our Multicultural Heritage

January, 1977



KEVIN H. WHITE
MAYOR

CITY OF BOSTON
OFFICE OF THE MAYOR
CITY HALL, BOSTON

January 8, 1977

Dear Friends,

It is with pride that I look back over the past twenty-two months of Festival Bostonian. The purpose of the program has been to introduce the artistic heritage of each of Boston's seventeen major ethnic groups to the city as a whole, and each community has given Bostonians a very special opportunity to experience the artistry of its culture.

Festival Bostonian has proven that the arts are a universal language, one that speaks to each of us, regardless of our cultural heritage. What better gift could Boston receive during the bi-centennial years than this knowledge of a way to discover, share and appreciate our similarities and our differences?

The time and energy that went into producing each event and exhibit of Festival Bostonian are incalculable. On behalf of the people of Boston who enjoyed some part of Festival Bostonian, I want to publicly thank all those people who made the program happen.

Sincerely,

Kevin H. White
Mayor

January 8, 1977

Dear Friends,

In a variety of ways, Boston is a unique city. One of its most outstanding characteristics is the multitude of ethnic groups who reside here. This brochure details the celebrations of the ethnic heritage of our 17 largest groups.

One of the major goals of Festival Bostonian was the sharing of different cultures with other Bostonians. I feel we succeeded in this. Each month representatives from the other ethnic groups attended the current celebration. Certainly everyone connected with the program developed a great appreciation for the ethnic traditions and histories of Boston's ethnic communities.

Each month's celebration was planned and executed by a committee composed of members of that particular ethnic group. I want to thank all the people who served on these committees. They donated a great deal of time and effort to make their celebration a success. While they are too numerous to name individually, I want to thank each of them because the program could not have succeeded without their dedication.

I also want to thank my staff - particularly David Bremer, producer of Festival Bostonian, Nelly Sepulveda, ethnographer of Festival Bostonian, Sylvia Weisenfeld, director of Visual and Environmental Arts and Patrick Skelton and Bill Carrington, director and performance manager, respectively, of our Performing Arts Department. These people not only kept the pieces of this large program together but also they cared about the people with whom they were working.

A very special thank you and congratulations go to WCVB-TV, Channel 5, which instituted a monthly program called "The Boston Legacy" to complement Festival Bostonian. This excellent program highlighted the history of each ethnic group through the personal accounts and recollections of community members. With the help of WCVB-TV, Festival Bostonian reached approximately 2½ million people. The broadcasts of "The Boston Legacy" comprise an invaluable permanent record which beautifully recounts what life for these groups was and is like in Boston.

The vision of Festival Bostonian began in January 1973 and the actual program started with the Irish Celebration in April of 1975. We conclude now with this special FESTIVAL BOSTONIAN RETROSPECTIVE month in January 1977. These 4 years have been exciting, enlightening and fun. The Office of Cultural Affairs is grateful to all - Boston residents, city businesses, area artists, the City Printing Department, arts organizations, the National Endowment for the Arts, Massachusetts Council on the Arts and Humanities and local foundations - who recognized the beauty of the people who are Boston and helped us celebrate them during our Bicentennial years.

Sincerely,

Elizabeth G. Cook
Elizabeth G. Cook
Director

**Mayor's Office
of Cultural Affairs**

Kevin H. White
mayor
Elizabeth G. Cook
director

Boston City Hall
Boston, Massachusetts
02201

617 722-4100



Summerthing

Festival
Bostonian

Theatre Arts
in Education

Neighborhood
Arts Program

City Hall Programs
and Galleries

Public
Celebrations

January 8, 1977

Dear Friends,


Although thousands of people in the metropolitan area have enjoyed the events and exhibits which were the final product of the Festival Bostonian program, few people fully comprehend what the program has meant behind the scenes. Our intentions from the outset were to involve the ethnic communities in all phases of planning and production of their celebrations, thereby fostering in each group a sense of ownership and re-establishing in a positive way some of the old ties. Although community development was not an explicit goal of the Festival Bostonian celebrations, it certainly was an implicit goal from the standpoint of our office; and as a community development tool I feel it was successful far beyond our expectations.

The planning committees for each celebration involved people from all walks of life, from small shopowners to people from the corporate world, ministers, priests and church members, community workers, teachers and college professors, office workers, senior citizens, professional and non-professional artists and performers. The staff of OCA acted as a vehicle for the implementation of the celebrations, but these planning committees provided the substance of the programs.

For five months these people worked together to produce a celebration, a series of events which they felt would best express their common heritage. In some cases, we brought together people who hadn't communicated in years, in many cases we introduced people for the first time. Perhaps the only thing some individuals shared was their common heritage. But as a result of their involvement, new associations were made, old hostilities were overlooked, communications were established, and in some cases new organizations were formed. The Chinatown Center For The Arts, The Institute For The Study Of Arab Culture And Learning, and the first Polish Language Library in Boston were all formed with the impetus from their respective celebrations.

So, through each month-long celebration, these groups of people shared the richness of their heritage with the people of Boston. Each month they presented a striking array of ritual, dance, music, art and custom, each time reaffirming the basic human values which are common to all of us. And as each individual participated in his particular celebration, there was the realization that they were involved in the program Festival Bostonian on the larger scale. This program of, by and for the people of Boston has truly embodied the unity in diversity ideal, and the lives of thousands of Bostonians have been touched. Thank you for touching mine.

Sincerely,



Reggie Johnson
Deputy Director

**Mayor's Office
of Cultural Affairs**

Kevin H. White
mayor
Elizabeth G. Cook
director

Boston City Hall
Boston, Massachusetts
02201
617 725-3000



Summerthing

Festival
Bostonian

Theatre Arts
in Education

Neighborhood
Arts Program

City Hall Programs
and Galleries

Public
Celebrations



arts and humanities

ONE ASH-BURTON PLACE BOSTON 02108 617 727-3668

VERNON R. ALDEN, CHAIRMAN LOUISE G. TATE, EXECUTIVE DIRECTOR

November 30, 1976

Mr. David L. Bremer
FESTIVAL BOSTONIAN
Mayor's Office of Cultural Affairs
Room 208, Boston City Hall
Boston, Massachusetts 02201

Dear Mr. Bremer:

FESTIVAL BOSTONIAN has been an enjoyable and fascinating event reflecting an awareness of the importance of our cultural roots. Since its inception, the Massachusetts Council on the Arts and Humanities has sought to encourage the broadest possible participation in the diverse cultural experiences of the Commonwealth. The Council is pleased to have been able to provide assistance to FESTIVAL BOSTONIAN in its multi-cultural celebration. FESTIVAL BOSTONIAN has shown an unusual sensitivity to the cultural values of the different members of the Boston community and has done an outstanding job of soliciting a broad participation which has helped provide a true and lively representation.

From the earliest times, the arts and humanities have been recognized as the prominent expressions of a people's ideas and ideals, their feelings and experiences. The arts and humanities have played an essential role in forging a sense of community and have always formed a central part of a community's celebrations and rituals.

The variety and quality of FESTIVAL BOSTONIAN's events has been a wonderful experience for all of us.

Sincerely,

A handwritten signature in cursive script, reading "Louise G. Tate".

Louise G. Tate
Executive Director

LGT/hlk

Festival Bostonian

Retrospective

Our Multicultural Heritage

January, 1977

On February 7, 1975 Mayor Kevin H. White called a news conference in City Hall's Main Gallery to announce the opening of FESTIVAL BOSTONIAN. This was a landmark day for the people who had worked for more than two years to develop a program in celebration of Boston's ethnic diversity. It was the mid-point of a four-year commitment by the Mayor's Office of Cultural Affairs to Boston's ethnic communities.

Thirty of Boston's most prominent citizens had been invited to participate. In addition to the Mayor, the Director of the Mayor's Office of Cultural Affairs Elizabeth G. Cook and Robert J. Spiller, chairman of OCA's Business Advisory Board and president of the Boston Five Cents Savings Bank, were scheduled to speak.

A flamenco guitarist, a classical Chinese dancer and a Greek bousouki band were on hand to demonstrate some of the performing arts events that would be part of FESTIVAL BOSTONIAN. Ethnic pastries and coffee were provided to add another dimension to the flavour of the event.

Everything was ready and the carefully orchestrated air of expectancy had reached its peak when Mayor White finally entered the room. The crowd collectively caught its breath while the camera rolled. Flash units exploded like fireworks on the Fourth of July. Reporters and guests struggled for a better view. In a flurry of excitement, two years of preparation were brought to fruition and FESTIVAL BOSTONIAN was at last an irrevocable reality!

FESTIVAL BOSTONIAN RETROSPECTIVE — OUR MULTICULTURAL HERITAGE is a compilation of the two years that led to that day and the two years that have passed since then. It is, as far as can be determined, the first time a series of exhibits has used "cultural diversity" as its theme.

In this sense, FESTIVAL BOSTONIAN RETROSPECTIVE is a symbol of the work, money, heartache, dedication, tears, applause, exhaustion and exhilaration of the last four years. It is the intention of this brochure to record that symbol; to describe the processes and activities which give it relevance and which have made it possible; to explain the philosophical convictions which led to its creation; and to challenge all of us to use it as a first step in building a truly pluralistic society.

THE CONCEPTION OF AN IDEA

FESTIVAL BOSTONIAN was conceived from a genuine dedication to bettering the quality of urban life. There was also a strong conviction that it is possible for people of widely divergent backgrounds to live together in a city. In 1973, there was little evidence that this was true other than the fact that somehow Bostonians had managed to maintain strong links with their ethnicity while building an urban environment that seemed to really work. In addition, there were some writings, principally from the pen of Harvard Historian Oscar Handlin, that had begun to question the theory that the United States was the great "melting pot" of Western Civilization.

The United States is now an urban society. Most of our people live in cities and, unfortunately, our cities are troubled. This obvious but little-understood fact is placing tremendous evolutionary pressure on us to develop a truly *pluralistic society*; a society whose structure and institutions are designed to allow — even encourage — a variety of cultural expressions. Contemporary philosophers suggest that the key to building this new kind of society is to build systems for urban living that are *culturally relativistic*. That is, systems that acknowledge the diversity of a pluralistic society and are prepared to respond in a variety of ways — depending on the cultural heritage of those expressing needs — to accomplish the common goals of the society. Four years ago these were new terms. They had only theoretical definitions. Even worse, there was no data upon which to base an operational definition.

In January, 1973 — aware of this philosophical situation and in response to a need expressed by Boston's Hispanic population — Sandra G. LeFlore, then director of OCA's Department of Education, employed Cecilia Soriano-Bresnahan whose job was to develop, administer and teach a program for training Spanish-speaking students the skills of theatre arts in Boston Public Schools. In June of the same year Nelly Sepulveda, FESTIVAL BOSTONIAN ethnographer, joined the staff to assist Cecilia. In working with the youngsters, their parents and community leaders, Cecilia and Nelly discovered many adults with a wealth of artistic talent. These artists did not have access to the public as easily or equally as those from the cultural mainstream. Upon further investigation, it was discovered that the same situation existed in many of Boston's other ethnic communities, too.

In reporting her initial community research, Ms. Sepulveda said:

Let me consolidate and summarize the dozens of reactions I have received. Our program will be a chance for people to remember and participate in the culture into which they were born. It will smooth out the differences and lessen the political tensions between groups — because a love of beauty and song and dancing is common to them all. And probably most important, it will mean that their new home, Boston, will be recognizing



Engagement with the traditional and contemporary art forms of seventeen of Boston's largest ethnic populations has provided not only the opportunity for us to know more about each other but has also laid a base for increasing the arts audience by exposing both children and adults to experiences which they may not otherwise have enjoyed.

and even *fostering* the richness of the heritage which they brought here.

It will have a tremendous impact on so many lives — providing continuity and meaning and dignity. The worries and frustrations of jobs and housing will be seen as less absolute. A future will seem more possible, because the very vertical present will be grounded in a broad horizontal past. Over and over I have heard said: "It will be so good, so good for the people."

I am convinced this reaction will be duplicated by all of Boston's ethnic groups.

Back at the start I was told that my research project would be difficult. That I would meet coldness and resentment. Those warnings were groundless. I have talked with leaders and been given enthusiastic promises of help. I have talked with followers and been given simple, beautiful thanks.

And now we must go ahead.

We must. Because if we don't carry out our ideas, all these people will know it was just talk. And the next time someone tries to do something, their efforts will evoke only doubt and suspicion.

We are off to a good start. Success will be inevitable if we keep going. But if we stop here, it will be much worse than if we never began.

So we kept going! Using this data, Ms. LeFlore, who by this time was OCA's director of Resources and Development, created a four-part developmental program for the Mayor's Office of Cultural Affairs. The master plan not only addressed the dilemma presented by the invention of the term *cultural relativism*, but also met a broad set of authentic community needs. It included not only the new immigrant groups (among whom the initial research was conducted) who brought a culture from another place, but also those ethnic populations who have preserved their heritage through as many as ten generations on these shores.

FESTIVAL BOSTONIAN was designed to:

1. Foster a positive self-image in each of Boston's numerically significant cultural groups.
2. To provide an energy focus for beginning community development through the arts for each of these groups.
3. To provide an initial platform for developing as well as accomplished artists who may not have had previous access to the arts establishment or the public.
4. To introduce the cultural heritage of each group through celebration of their art forms.

5. To demonstrate the common humanity of people even though that commonality may be expressed in many cultural languages.
6. To provide for members of Boston's cultural groups access to equal competition for the arts' dollar of both tourists and residents.
7. To entertain, enlighten and challenge audiences through artistic excellence.

Events were planned not only in the central city but in neighborhoods throughout Boston.

CULTURAL AWARENESS THROUGH THEATRE ARTS, a program now funded federally by a grant from Title VII of the Elementary and Secondary Education Act, is a joint project of the Office of Cultural Affairs and the Bilingual Department of the Boston Public Schools. The program teaches theatre arts in six languages: Spanish, Greek, Italian, Chinese, French/Creole, and Cape Verdean. A parallel bi-racial program taught in English is now funded directly through the Boston Public Schools by Title 636 of the Emergency School Assistance Act. This latter program was originally funded by ESEA Title III and administered through the Office of Cultural Affairs.

THE BOSTON LEGACY, WCVB-TV's bicentennial program is based on the Public Media section of the master plan. A companion project to FESTIVAL BOSTONIAN, THE BOSTON LEGACY has reviewed the Boston history of each ethnic group in a half-hour prime time special at the beginning of each month complemented by a number of public service announcements throughout the month known as "Bicentennial Messages." No other commercial television station in the country has ever made such a far-reaching commitment of service to the ethnic communities in its viewing area. Paul LaCamera, producer, has described THE BOSTON LEGACY in detail elsewhere in this brochure.

The fourth part of the master plan encouraged academic investigation and scholarly research. A long-term study of folk music as practiced in Boston's urban environment is now under way. Dr. Stephen Erdely, nationally prominent ethnomusicologist now on the faculty of the Massachusetts Institute of Technology, has arranged for students to receive academic credit while assisting in the field studies. His courses have been cross-registered with those of Harvard Folklorist Dr. Albert Lord.



In addition to exhibits of fine arts and traditional crafts most committees also chose to mount displays which imparted something of their history and accomplishments. This Polish exhibit — as is true of many others — has been used by the community at subsequent events throughout New England thus extending the life and effect of FESTIVAL BOSTONIAN far beyond the seventeen monthly Celebrations.



Each of FESTIVAL BOSTONIAN's Celebrations was planned and largely executed by Community Planning Committees that represented the broadest possible cross-section of each community. Here a part of the Chinese Committee poses during one of their meetings at the Chinatown Little City Hall.

This is indeed an impressive record! The closing paragraphs of FESTIVAL BOSTONIAN'S introductory brochure, written by FESTIVAL BOSTONIAN producer David LeRoy Bremer, can be applied to the master plan as a whole:

FESTIVAL BOSTONIAN, in presenting the diverse arts of Bostonians to the whole city, makes the statement that the similarities among Bostonians are as numerous as the differences, and that both are treasures of equal importance. Journalists are encouraged to delve into Boston's present; scholars to delve into the past; and philosophers to delve into the future to discover what we are if not a "melting pot," to find out how we got this way and why, and to challenge us to realize our full potential as a successful urban environment.

THE BIRTH OF A PROGRAM

In December 1973, the first of 255 events and 109 exhibits was produced. On a cold, rainy Sunday afternoon, 950 people gathered at the National Theatre (now the George H. White Theatre) of the Boston Center for the Arts for a performance that combined the talents of professionals and students in a representation of Hispanic culture in Boston. This was the largest audience that the partially renovated theatre had seen since its heyday as a vaudeville house many years before. Not even the flooded makeshift dressing rooms in the basement could dampen the spirits of the Spanish-speaking Bostonians who performed that afternoon. The audience remained enthusiastic in spite of the musty odor and the noisy heating system. They certainly were not made more comfortable by the streams of water flowing beneath the emergency exits. However, this event was so successful that it was pointed to with justifiable pride by OCA in the first proposals to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities (which have supported FESTIVAL BOSTONIAN since that time) as "An Accomplishment!"

In the lobby during this event, donations were solicited to support a scholarship for young Spanish-speaking artists. Two of the scholarships were awarded to dancers who had performed that afternoon. Their talent and dedication have been so impressive that this partial scholarship has been renewed annually, in full, by the School of the Boston Ballet. These two outstanding young students have also appeared in productions presented by the Boston Ballet as part of its professional season.

Based largely on this success, the first federal and state grants, matched by contributions from local foundations, corporations and individuals, were made to the Mayor's Office of Cultural Affairs for five pilot festivals.

The first of the pilots was again in celebration of Boston's Hispanic artists. This time, though, it featured visual artists and took place in two parts. In late March 1974, a children's art exhibit was mounted at the Cardinal Cushing Center, a multi-service center to the Hispanic population of the city's South End. Young artists from the center, the Massachusetts Experimental School System and the Boston Public Schools showed their works. At the closing reception in honor of the artists and their parents, Mayor White presented awards to the most talented of the youngsters.

The following month, April 1974, six adult professional artists who had come to Boston from as many Spanish-speaking countries exhibited their works in the Main Gallery of Boston's City Hall. In addition to the local artists' works, the newly-acquired collection of Puerto Rican prints belonging to the Exxon Corporation was exhibited. More than a thousand people attended the opening reception, hosted by Exxon, to acclaim the works of Hispanic-Bostonians as well as Puerto Rican artists.

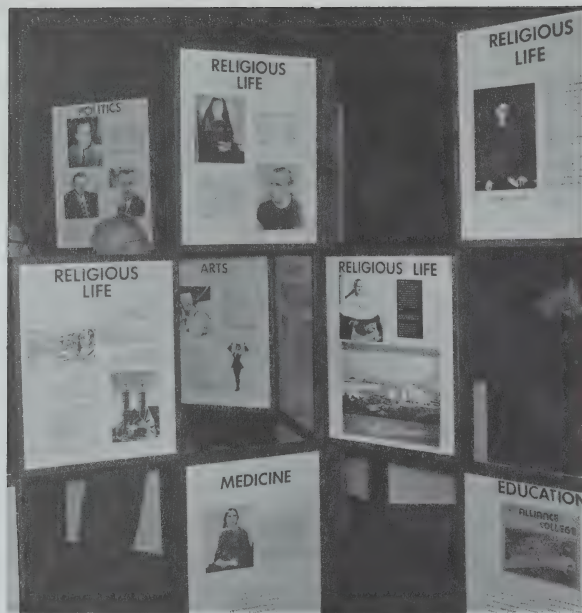
June, July and August being the months each year since 1968 when the Mayor's Office of Cultural Affairs produces SUMMERTHING, the next pilot festival was scheduled for SUMMERTHING 1974's opening day on the Boston Common. Seven thousand Greek-Bostonians stood in the drizzling rain for four hours while the history of Greece was represented in dance and song. The program began with the ancient ceremony of the Olympic flame and ended with a performance by one of the most popular contemporary Greek nightclub performers. Once again the talents of students (this time from Roslindale High School) were combined with those of professional artists and adult members of the community. This presentation was, in the words of an elderly member of the audience, "the first time the City of Boston has recognized her Greek-American citizens."

December 1974's "Festa Italiana" was held throughout Boston's City Hall. The events of this Festival highlighted the regions of Italy from which Boston draws its Italo-American population. They ranged from a fashion show of traditional costumes of the regions to the headlining performance of Angelo Piccardi, a native North Ender who is popular on concert stages throughout the country. "Festa Italiana" included food, traditional dances, poetry, music and theatre. Approximately 5000 people crowded shoulder to shoulder into City Hall for this event.

The National Theatre was again the scene of a pilot festival — February 1975's Festival of the Chinese Performing Arts. This time a standing-room-only audience in excess of 1500 watched Chinese-Americans perform in a variety of art forms that ranged from classical Chinese dance to modern rock music. The program opened and closed with the traditional Lion Dance and lasted for five-and-a-half hours. The donations requested from the audience provided funds for the opening of the Chinatown Center for the Arts. Space for the center was donated by the management of Tai Tung Village in Boston's Chinatown. This facility provided the first adequate rehearsal space for the Boston Chinese Dance Company (which had its first major perfor-



Performing Arts events both indoors and outdoors included a wide variety of traditional and contemporary artists. The stage on City Hall Plaza was a favorite location.



In addition to exhibits of fine arts and traditional crafts most committees also chose to mount displays which imparted something of their history and accomplishments. This Polish exhibit — as is true of many others — has been used by the community at subsequent events throughout New England thus extending the life and effect of FESTIVAL BOSTONIAN far beyond the seventeen monthly Celebrations.

mance during the festival) and a focus for community development through the arts in this close-knit Boston neighborhood.

The final pilot festival was held in early April 1975 at the Lee Community School of Dorchester and celebrated the Haitian community, one of Boston's newest ethnic populations, in an evening of music, dance and theatre. It was followed by a dance held in the school cafeteria and featuring traditional food and the music of four different bands. The scenery and costumes were created by members of the community and the event was enjoyed by children, parents, grandparents and friends without the generational distinctions common to much of contemporary American life.

At the same time the pilot festivals were being produced, the OCA staff was developing a six-month-long research/planning/production system for the seventeen celebrations that would take place during the twenty-one months between April 1975 and January 1977. The finite number of months — covering the bicentennial period in Boston — and the production of Summer-thing events in twenty neighborhoods throughout the city, dictated the number of monthly celebrations that would take place. The number of months available — seventeen — and the OCA mandate to operate within the municipality of Boston indicated that only the most populous groups, living within the city itself, could be celebrated.

Population figures were non-existent in a form useful for the purposes of developing FESTIVAL BOSTONIAN's schedule. Our decisions were based on numerous estimates from agency heads, community leaders and individuals. Some groups were not celebrated simply because their population concentrations are in metropolitan cities and towns rather than in Boston.

In five instances, more than one *nationality* was celebrated simultaneously. The groupings were due to similarities in language or culture; geographic proximity of the home countries; or close historical association. The Balkan Celebration included Albanian, Bulgarian, Romanian and Serbian Bostonians. Estonian, Latvian and Lithuanian Bostonians were celebrated during the Baltic Celebration. The Hispanic Celebration represented Bostonians of twenty-one different nationalities. Similarly, Jewish Bostonians have arrived in the city from a large number of countries. The American Indian Month included representatives from many of the New England area Nations as well as the Nations of the west.

With the exception of the Afro-Americans, whose ancestors were brought to these shores as slaves, and the Native Americans, who own the aboriginal rights to the land, all other groups trace their American lineage to immigrants who sought a better opportunity or refugees who could no longer remain in their homeland for a variety of reasons.

Elsewhere in this publication is listed each of the events which was a part of FESTIVAL BOSTONIAN's seventeen celebrations. There is a review of the cultural background and Boston history of each group as well as a list of the major organizations in each community. Throughout the book there are photographs of the events and the people who made them. But no

number of words — even if a picture is worth a thousand of them — can tell the story of FESTIVAL BOSTONIAN. Even the list of approximately 300 planning committee members and at least 250 participating artists only points the way toward learning what this program has meant. Not in the history of the country, indeed the world, has any governmental agency or private institution made a similar commitment to its constituents. Other cities, to be sure, sponsor large ethnic festivals, but they rent space to organizations in a “trade show” setting that encourages commercialism and exploitation.

Based on its Summerthing roots, FESTIVAL BOSTONIAN has been planned and largely executed by *members* of each cultural community. The community planning committees have had the total responsibility for planning events, contacting artists and budgeting the money. The OCA staff has provided guidance and professional assistance. This has not been an easy task. There has never been quite enough money. Always, more time would have been ideal. But the real point is that even the large number of people whose names we know represent only the “tip of the iceberg” of those whose time, talent, energy, even money, have *made* FESTIVAL BOSTONIAN.

If you want to know the real story of FESTIVAL BOSTONIAN, you have to have watched the face of the elderly Serbian lady (who speaks no English and had not sung for almost ten years in mourning of the tragic deaths of two sons) as she brought to memory the ancient songs of her homeland for Mayor White because he is the symbol of the city that demonstrated pride in her cultural heritage. If you want to know the real story, you have to have heard a Greek-American actress recount the resonance created in her very soul as she performed the ancient plays and read the contemporary poetry. You have to have heard the joint choirs of the metropolitan area's Armenian churches sing a memorial in Faneuil Hall to thousands of their ancestors who were victims of mass murder. You have to have stood in frigid temperatures on City Hall Plaza and felt Cape Verdean music and dance send warmth and forgetfulness of discomfort through you. You have to have had thousands of similar experiences that happened every month!

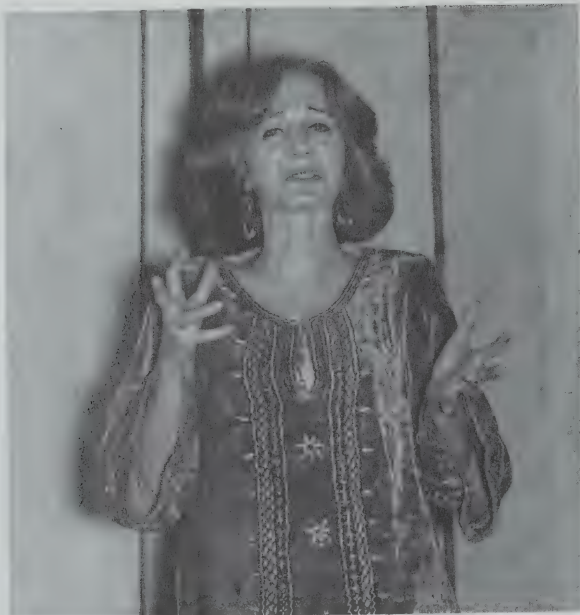
This is the meaning of the past four years. It is what the exhibits presented during January 1977 symbolize. It is the challenge for the future. In retrospect, these years have been fraught with difficulties. But without a doubt they have also been gloriously crowned with successes. They have indeed been years of triumphant tribulations!

HISTORICAL SIGNIFICANCE

The historical significance of any event cannot be truly assessed until time has given the observer a degree of objectivity. But time is yet another commodity which today is in increasingly short supply. As little as a hundred years ago it took weeks for news of an event to reach other parts of the world and months for reaction to filter back. There was time for reflection and discussion. There was time for reasoned opinions and considered reaction.



Representative of the almost three hundred artists whose work was shown by FESTIVAL BOSTONIAN, Sculptor Douglas Abdel discussed one of his works with a guest during the Arab Celebration's Opening Reception in City Hall.



Many nationally and internationally known celebrities were eager to accept Committee invitations to participate in FESTIVAL BOSTONIAN events. Actress Olympia Dukakis came to Boston during the Greek Celebration to read selected works by ancient and contemporary Greek authors and talk about her childhood in the home of newly emigrated Greek-Americans.

This is no longer true. The time for news to travel around the globe is today measured in seconds — not weeks.

The living *memory* of many of our elder citizens spans seventy, sometimes eighty years, or more. They remember a time when the horse and clipper ship provided the fastest modes of communication. They have lived to witness live, color television transmissions from Mars! This is a staggering fact. But even more awesome is the realization that the rate of change increases at a faster and faster pace daily. Time for reflection and assessment is no longer a commodity; it is a luxury! As with many luxuries which Americans have come to take for granted, it is less and less affordable every day.

Modern men and women face a difficult situation. We are living with a complex series of natural and social evolutionary forces of such strength and urgency that a "technological" advancement as revolutionary as the invention of cities is being demanded.

The FESTIVAL BOSTONIAN experience suggests that what is needed is a "technology" for *simultaneous cultural translation*. That is, a method for transferring the *meaning* of culturally derived values and behaviors among the members of the various world cultures which can no longer afford the luxury of "going it alone." We do not face an easy task!

It is no accident that the arts have been the primary language of FESTIVAL BOSTONIAN. For, once again in the words of the introductory brochure:

Art is a language which includes not only the work of professionals but also many of the daily activities of the people themselves. It is a language that tells a story which cannot be told in words. The arts tell the story of the human experience and how it feels to be alive. A quilt is obviously useful, but the person who also takes the time to make it beautiful has more profound thoughts than the mere necessity of keeping warm. Music can convey the feeling of sadness or joy to any audience whether it is played on a Balkan flute, a Ukrainian bandura, or an Armenian spike fiddle. Every culture enjoys traditional dances. Some of them function as rituals, as in the ceremonial dances of some Hassidic Jews. Others, like the mask dances of various Native Americans, tell stories. The Yankee reels and jigs are pure celebration. Art is found in the homes of Bostonians, in their gatherings, and on their streets, as well as in the museums and concert halls of the city.

FESTIVAL BOSTONIAN has found the door which can lead to the solution of the problems facing humanity — *simultaneous cultural translation*. Not only that, it has discovered the key which can unlock that door — *the arts*. But the ultimate solutions will not come *deus ex machina* from the gods or from the pen of some advanced philosopher. The future depends on exactly the same thing upon which the four-year life span of FESTIVAL BOSTONIAN has depended: the faith, dedication, determination and energy of the people who treasure their own heritage and at the same time vigorously reach out to share their heritage with others while learning from the cultural experiences of those whom they would teach.

A visitor from Israel watched an Albanian-Bostonian demonstrate the preparation of the traditional Albanian dish *lukkori* which is made without meat. In this event she discovered a solution to the problem of severe meat shortages facing her home kibbutz. This is an example of *cultural translation*. In the cultural heritage of one group is found a solution to the contemporary problems of another.

This is the most appropriate lesson which our nation's bicentennial could teach us. It is the greatest legacy that this "grand experiment in self-government" can give to the world because it gives us one more chance to confirm the two hundred year old words of Thomas Jefferson:

We hold these truths to be self-evident: That all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

THE FUTURE

As the Mayor's Office of Cultural Affairs faces and plans for the future it realizes that challenging times require creative approaches. In the words of Mrs. Elizabeth G. Cook, Director:

These are new and different times — economically hard, frustrating for urban residents and leaders alike. There is a clear and even urgent need for a new approach, a new working concept. The key word here is confidence — "building confidence" and "instilling pride" in Boston — in Bostonians.

But how is this done and what does the change in direction mean for the ethnic-Bostonians who have been a part of FESTIVAL BOSTONIAN? The Mayor's Office of Cultural Affairs will no longer be involved in developmental programs such as have made up the major activity during the past four years. Rather, it will be — in a variety of ways — acting in *support of the arts community in all of its manifestations*.

In a sense the Office of Cultural Affairs will become a *facilitator* for the needs of artists as a part of the larger community in which they live.

This is an appropriate next step to follow the experience of FESTIVAL BOSTONIAN. The cultures which have been celebrated do not exist in a vacuum. The lives of individuals are daily entwined with those of people from a variety of cultural backgrounds. The time has come in the history of FESTIVAL BOSTONIAN — indeed, of the city — for us to join forces in support of each other. As the Office of Cultural Affairs seeks a leadership role among the city's artists, agencies and departments, businesses and institutions, the ideals of FESTIVAL BOSTONIAN are not only preserved but brought to fruition. Working together, the "quality of urban life" can be improved. Acting in support of each other, we can make Boston fulfill all our dreams by building an urban environment that does indeed work.

Historical Background

FESTIVAL BOSTONIAN Ethnographer:

Nelly Sepulveda

In 1973, as ethnographer of the Mayor's Office of Cultural Affairs, I saw the need for the ethnic groups to become more visible and to make stronger contributions as members of the Boston population by adding their individual cultural characteristics to the intellectual diversity of the city.

Immigration has been one of the major factors in the growth and development of the United States. Every aspect of American life has been affected by the fact that people have come to this country from all over the world, bringing their strengths and their skills; their talents and their techniques; their culture and their dreams; and their self-determination to grow.

All these immigrants, past and present, come from different nations with different ways of life, different languages, different patterns of behavior, different social institutions, ideals and objectives. Due to the prejudice suffered by each new ethnic group which did not know the language and customs of their new land, there was a strong tendency to deny their cultural background and heritage and become "part of the American ideal." However, the ethnicity of each wave of immigration did persist through clubs, churches and other social functions. I discovered the growing ethnic pride especially strong among the young people who are the second and third generations, and their desire to preserve the language, culture and history of their ancestors.

It was my primary work to help in the development of this ethnic pride and to make it a part of each Festival Bostonian celebration. This program has been emotionally rewarding for me. One of my main goals was encouraging the development and expression of the ethnic groups' artistic talents because it is one of the most effective ways to help

people of varied ethnic backgrounds remember and carry on proudly their inheritance. It is non-controversial, it calls forth beautiful thoughts, it brings parents closer to their children and it brings friends and relatives together.

Although my main focus was on the arts, through my research we also became aware of each group's background, its history, its political and economic struggles, its reasons for emigrating, the structure of the community today, and its success and expectations.

Being close to the ethnic communities, I really doubt that the "melting pot" theory was in fact ever a reality. I found that even when the people are well adjusted to the "American way of life" and even when they feel very proud to be Americans, their group identity and their ethnic characteristics remain a vital part of their lives.

Even with the diversity of cultures and backgrounds of different groups, I found many similarities and common meeting places of goals, desires and attitudes. Discovering these similarities and recognizing the contributions of each ethnic group should challenge the citizens of Boston to profit by this great mosaic of cultures, which is the true backbone of the American life.

The history of the ethnic groups from their land of origin to their immigration and new life in the United States is an integral part of their ethnic awareness. The cultural and historical background is the most important factor for all of us to understand each other's behavior, thoughts and values. No one outside can describe the historical and cultural success of the ethnic communities in Boston as well as they can themselves. For this reason, we are including in this brochure a brief review written by members of each community.



IRISH HISTORY

Ireland must have been made the last hour of the sixth day. How else can one explain the smallness of her size and the greatness of her beauty? Geographers describe her as a broad central lowland laced with many hills, mountains, lakes and peat bogs. Historians tell us that she was settled as early as 6000 B.C. Evidence from the pre-Celtic period can still be seen in the raised beaches of the northeast shoreline, the megalithic tombs in the northwest, and the copper cooking utensils found in both Cork and Kerry.

With the arrival of the Celts and the introduction of Christianity came sectionalization (150 kingdoms) and social order (commoners and nobles). By 980 A.D. Ireland was united in religion, language, and law but politically divided by rural kingdoms. Because of the Viking invasions and subsequent Norse settlements, several small kingdoms merged; such was the case of Munster under the control of Brian Boru, recognized as King of Ireland in 1002. His victory and death at Clontarf in 1014 brought on dynasty disturbances among the powerful families and encouraged a cultural revival because of competitive ecclesiastical and political patronage.

The Norman period produced a direct control by England, her Common Law and Parliament. Perhaps the smallness of the Irish population encouraged more Norse settlement and land exploitation. The Bruce invasion of 1315 caused the occupation of Ulster by the Scots; the damage of this invasion has never been undone. With the Black Death of 1348, Ireland suffered further setbacks and decades of decline eventually ushered in Richard II with his great army in 1394.



The Tudor Conquest increased Anglicization: Irish titles were surrendered, Gaelic cultural interests suppressed. Elizabeth I reinstated Episcopal Protestantism in 1560; it remained the established church for 300 years. Several Anglo-Irish rebellions followed; by the 17th century, Ireland was a conquered race. Cromwell continued to crush any resistance. Remaining lands were confiscated, even with the return of Charles II and later with the accession of James. With William of Orange's victory at the Boyne (1690), James left Ireland. The Catholic cause worsened when Patrick Sarsfield was defeated at Aughrim. Thus the imperialism that began with the Tudors came full circle with the signing of the Limerick Treaty in 1691. Ironically, Irish Nationalism further spread with the flight of thousands of emigrants, the "Wild Geese," to foreign shores in search of freedom for themselves and the future of their country.

Ireland in the 18th century was weighted down with penal laws which soon lightened her population because of extensive emigration. Though Dean Swift, through his pen and pulpit, screamed out against the "slavery" of his people, opposition was ineffectual until the more perceptive Irish saw a parallelism in the revolutions of America and France. Despite the legislative independence of the Irish Parliament, Ireland became more divided economically. The Merrion Square section of Dublin with its splendid Georgian houses, the result of the enormous wealth of landlords, merchants and manufacturers, was (and still is) adjacent to the slums that skirt Swift's St. Patrick's Cathedral. Side by side

existed the wealth of the few and the poverty of the majority of Dubliners.

With the relaxation of the penal laws, the passage of the Relief Bill, and the emergence of the United Irish Movement (1798), Nationalism emerged once again. From Kerry came a Catholic lawyer named Daniel O'Connell and for the first time, Catholics were allowed to sit in Parliament (1829). But with the failure of the repeal campaign (1843), and the great famine (1845-6) came the return of the two major stumbling blocks to independence: poverty and agrarian unrest. Between 1841-1851, the population shrank from eight million to six and one-half million. Michael Davitt formed the Land League in 1879 to protect the tenants from eviction and to win back "the land of Ireland for the people of Ireland." Charles Parnell fought for the first Home Rule Bill but the betrayal of his private life hampered its passage, brought his downfall and eventual death in 1890. John Redmond reunited the parliamentary party in 1900 but World War I tabled Home Rule in 1914.

On Easter Monday, April 24, 1916, the I.R.B., the Irish Volunteers, and the Irish Citizen Army took over the G.P.O. in Dublin and held it for five days. Of the seven leaders, two, Patrick Pearse and Thomas MacDonagh, were poets; James Connolly was the most pragmatic in that he was a socialist and union organizer. All three were executed but, in the words of Patrick Pearse, "from the graves of patriot men and women spring living nations." Upon his release from prison, Eamon de Valera, one of the few participants who survived, assumed leadership of the Sinn Féin.

Further fighting occurred over the "articles of agreement for a treaty." Civil war followed the signing of the disputed treaty in 1922; as one patriot put it, "We have sacrificed the people of Ireland for the Republic of Ireland." From that point on, Ireland's history becomes too familiar. A country divided cannot stay at peace for long. After the neutrality of the forties and the complacency of the fifties came the rebellions of the sixties. Ulster will remain in turmoil until all Irishmen remove the invisible barriers in their minds and hearts. When the labels of religion and politics and the acronyms of affiliation no longer stick to sleeves of green, then the North and South will finally be free.

For the past three centuries, Ireland has produced the finest literature written in English. Why is it that the oppressor's speech has brought out the best in the Irish? Yet their written word is more than a form of revenge. From the time of St. Patrick's *Breastplate* (500) to the present of Seamus Heaney's *North* (1976), Irish literature has been marked by two dominant moods: celebration and lamentation. If one celebrates life, one laments death; if one has great love for his land, he also has great hatred — not for other men, but for the hardships they have enforced. If there is a sense of "magic" in English poetry, there is a sense of madness and melancholia in Irish: madness meaning an imagination uncontrolled by critic or censor; melancholia in that the poet knows that sooner or later, "life will break his heart in two."

Even from the beginning, poets almost outnumbered the priests and were just as revered. In *Mother Ireland* (Harcourt, Brace, J., 1976), Edna O'Brien tells us that only the poets were allowed to wear six colors: a king, five. The oldest form of recorded language, *Old Irish*, has countless poems in praise of God. His creatures and their land. Nature poetry abounds in the *Early Modern*, or *Classical Irish*, cultivated in the Bardic schools from 1200–1630. But with the collapse of the Old Irish order, came the end of the knowledge of classical language. The *Modern Standard Irish* of today is the result of a compromise of many dialects. Linguists consider the English of Ireland a language in its own right and call it *Anglo-Irish*. From Oliver Goldsmith and Jonathan Swift to Elizabeth Bowen and Samuel Beckett, Anglo-Irish writers have made great contributions to world literature. But Brendan Behan still had them in mind when he defined an Anglo-Irishman as "a Protestant with a horse."



Frank O'Connor's *Short History of Irish Literature* (Putnam, 1967, 246pp.) stresses the importance of the written word to the peasant as well as his lord. Brian Merriman's *Midnight Court* (1790), the last important piece written in Irish, foretells the tragic-comic themes of Synge and Joyce, Kavanagh and O'Faolain. The bitter-sweet songs of Moore and Mangan in the early 19th century predict the "terrible beauty" of Yeats's poetry and plays, his vision of Ireland in "the troubled times." Lady Gregory conceived the idea of a National Theatre "to restore dignity to Ireland." Sixty-five years after her first Boston visit, her Abbey Theatre returned to Boston with her protégée Sean O'Casey's *Plough and the Stars* (Shubert Theatre, Nov. 29, Dec. 4, 1976). Literature and all the arts are as alert today as they were in the ninth century when Irish monks gave Christian culture a much-needed transfusion in *The Book of Kells*. Ireland is more than a collection of Celtic crosses, thatched cottages and country castles. She is her people and a great portion of her offspring live in this city.

Oscar Handlin's pioneer study, *Boston's Immigrants* (Harvard University Press, 1941, 1959), William Shannon's lengthy *The American Irish* (Collier, 1963), and most recently, Michael Ryan's bicentennial booklet, *The Irish in Boston* (Boston, 1975) all provide a documented history of the Irish in this city. Two separate works, Charles Lucey's *Harp and Sword* and Charles Murphy's *The Irish in the American Revolution*, both published in 1976, concern the role Ireland played in America's fight for freedom.

From Handlin we learn the social history of Boston, the arrival patterns of the emigrants

(1850: 35,000 Irish in Boston; 1855: 50,000), the economic adjustment (of all laborers, the Irish were the most unskilled), and the physical adjustment. Irish longevity decreased, so Handlin tells us, because of the "debilitating crossing and the disheartening conditions in America. So many died after arrival that it was said that the Irish lived an average of only fourteen years after reaching Boston." In his chapters "The Conflict of Idea," "The Development of Group Consciousness," and "Group Conflict," Handlin gives a grim account of the Irish struggle for acceptance and survival: "they alone diverged from the Boston norm . . . and never ceased to anticipate harsh treatment from strangers or to distrust unknown ways."

William Shannon's study is less sociological and more spirited in that it is more political and cultural. Two chapters center on the Hub: "Boston Irish," and "The Legend of Jim Curley." Immediately, Shannon informs us that in the sixty year span since the great famine's exit to Boston, the Irish accomplished the following: 1851: the first Irishman elected to the police force; 1856: the first Irish Mayor (Hugh O'Brien); 1886: a majority of the Irish on City Council; 1889: the election of Patrick Collins as the second Irish mayor. But then Shannon cushions these statistics with such statements as: "The Irish who went to Boston could not have been worse off psychologically speaking, unless they had gone to Charleston, South Carolina."

Religious fears triggered much of the conflict between the Irish and the Yankees; economic differences widened the gap between the two. Cheap Irish labor made the Back Bay Brahmins richer and South-Enders, poorer. Shannon singles

MAJOR SOCIETIES: IRISH

The Charitable Irish Society

40 Court Street
Boston 02108
President: John L. McDonough
Founded: 1737

Purpose: To express their "affection and concern for their countrymen in these parts."

The Eire Society of Boston

19 Franklin Street
Boston 02110 Telephone: (617) 482-4324
President: Mrs. Kathleen M. Lawlor
Founded: 1937

Purpose: To spread an awareness of the history and culture of Ireland.

Activities: Monthly meetings, lectures, tours, publications and musical programs are part of the society's regular activities. An annual presentation of a gold medal to the individual who best represents the aims of the society.

The Irish Georgian Society

343 Beacon Street
Boston 02110

The Irish Social Club

79 Stanton Street
Dorchester, MA

Purpose: To support and enjoy Irish culture.

Activities: Providing a place for the Irish to meet each other and enjoy the music, singing and dancing of Ireland.

American Irish National Immigration Committee

74 Dwinell Street
West Roxbury, MA 02132 Telephone: (617) 323-6343

Ancient Order of Hibernians

Walter O'Leary
15 Upland Street
Watertown, MA 02172

The American Irish Foundation

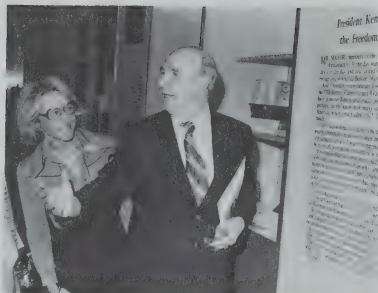
Joseph Gannon
48 Hawes Street
Brookline, MA

Boston Police Emerald Society

Berkeley Street
Boston 02116

Clover Club of Boston

216 Tremont Street
Boston 02116



out certain Irish Bostonians who both helped and hindered their fellow countrymen. He applauds Fenian John Boyle O'Reilly's (1847-1890) contribution as author and editor (*The Pilot*) and admires his "crusading zeal and humanitarian sympathy for the underdog." And he chides Cardinal O'Connell (1859-1944) for keeping company with the comfortable rather than the underprivileged. But it is James Michael Curley (1874-1956) who intrigues Shannon the most, for Curley best illustrates the success and slidebacks of the Irish in Boston.

For fifty years, Curley was in and out of public office as city councillor, congressman, mayor and governor. From his Galway kinfolk he inherited his shamrock style and love of controversy. His campaigns may have been "slam-bang" and "hell-raising" but they were never dull and as all Irishmen know, dullness is a mortal sin. He kept the "chowderheads" and the "codfish aristocracy" on their toes for a half century; he came closest to being Boston's "Renaissance King." Even his enemies, and he had scores, envied his political clout, admired his eloquence and energy, and admitted that he succeeded in making Boston "bigger, better and busier."

Michael Ryan's booklet is brief but brims over with lesser-known facts and anecdotes as well as social history. He even located an Irish vessel at Plymouth in 1611 and found a 1700 Cotton Mather sermon which slurs the Irish. Like Eucey and Murphy, Ryan also stresses the dominant role played by the Irish in the Revolution. All three agree that without them, America's fight for freedom would have been prolonged. Thus the phrase "the fighting Irish" has a positive meaning in our nation's past.

From colonial days to the present, the Irish have kept the Hub spinning. More recently we have seen the likes of Richard Cardinal Cushing with his razor tongue and Celtic wisdom, an outspokenness outmatched only by his endless generosity. And the likes of President John Fitzgerald Kennedy with his Wexford wit and wonderful mind and spirit. For a thousand days we shared his New Frontier, had new hope for America. And now we have only his memory — and his accomplishments. Lastly, we have the likes of Irish Boston's most outstanding citizen, John W. McCormack — a living landmark of what being an Irish-Bostonian is all about.

Maureen Connelly

IRISH SCHEDULE

City Hall Galleries

Council Bridge

Mezzanine

Human Rights Corridor

Two Irish Families: The Kennedys and The Fitzgeralds

Paintings by Val McGann

Photographic History of Irish Bostonians

Events

18 April 1975

"The Hostage," produced for Festival Bostonian by the Open Door Theatre. Pine Bank Art Center, Jamaica Plain. 7:30 p.m., Wednesday through Saturday to May 24. \$3.00. 776-9378.

22 April 1975

"The Seven Stages of Anna Manahan," one-woman show. Produced in cooperation with the Boston Irish Bicentennial Committee. John Hancock Hall. 8:00 p.m. \$5.00.

22 April 1975

Children's Irish Festival. Drama, art, music and dance. Orhenberger Community School. 7:30 p.m. FREE.

23 April 1975

Readings from *Hogan's Goat* by Playwright William Alfred. New England Aquarium Auditorium. 7:30 p.m. FREE.

24 April 1975

An Evening with Dublin Poet Basil Payne. South Boston Neighborhood House, 521 E. 7th Street. 7:30 p.m. FREE.

25 April 1975

The Clancy Brothers in concert. Catholic Memorial High School Auditorium. 8:00 p.m. Pick up FREE tickets at West Roxbury Little City Hall. Limited seating.

26 April 1975

The Clancy Brothers in concert. With Mary Ann Mansfield and her Irish Step Dancers and other Irish entertainment. Kent Community School, Charlestown. 7:00 p.m. Pick up FREE tickets at Kent School, JFK Family Center, Little City Hall Senior's Lounge. YAC Center, Charlestown Branch Library. Limited seating.

27 April 1975

The Clancy Brothers in concert. 3:00 p.m. With the Mary Madden Step Dancers, 1:00 p.m. and the Irish Volunteers, 2:00 p.m. Marine Park, South Boston. FREE.

30 April 1975

"Irish Antiquities and Architecture," a slide-lecture by Barbara B. Walker. New England Aquarium Auditorium. 7:30 p.m. FREE.

Wednesday Evenings in April

Celtic Culture Series. West Roxbury Branch Library. 7:30 p.m. FREE. 325-3147.

This information was compiled by members of the Albanian community.

ALBANIAN HISTORY

In Southeastern Europe, along the west central coast of the Balkan peninsula, there is a defined land area of approximately 11,100 square miles. Extending 210 miles from its northern to southern extremities and 90 miles on its longest east-west axis this land is bordered on the north and northeast by Yugoslavia; on the south and southeast by Greece; and on the west by the Adriatic and Ionian Seas. Foreigners to this land call it Albania and its inhabitants Albanians. The inhabitants, however, call themselves Shqiptars, and their country Shqipëria, land of the Eagle.

The ancient kingdom of Illyria, the inhabitants of which modern Albanians are descended, was conquered in 167 B.C. by the Romans to secure their position on the Adriatic. After the division of the Roman Empire in 395 A.D. the Illyrian Province fell under the jurisdiction of the Eastern Empire. As the Byzantine Empire began to decline, Slavs, Serbs, Bulgars and other peoples migrated into regions that had been almost exclusively inhabited by the Illyrians. Some of the Illyrians were absorbed by the newcomers, but other moved on. By the eleventh century these unassimilated descendants of the Illyrians were known as the Albanoi or Arbanitai (Albanians) and the region in which they lived was called Arbanon (Albania).

By the fourteenth century the hold of the Byzantine Empire on Albania had weakened to the point where several native feudal lords were able to establish their control over most of the country. After fifty years of intermittent warfare the Ottoman Turks succeeded in conquering the Albanian states in 1431, for a few years.

Following the subjugation of Albania, the people continued to resist Turkish rule. These early years of Turkish domination produced the first Albanian able to unify his countrymen in an effort to fight foreign control. While Europe's most powerful rulers looked on, the Ottoman hordes were completely repulsed by the military prowess of the Albanians under the leadership of George Kastrioti, Skanderbeg, from 1443 to 1468 when he died.

Skanderbeg, which means "Lord Alexander" in Turkish, won many victories over the huge armies which the sultans sent against him. He accomplished these feats with a small army recruited from quarrelsome feudal lords and unruly tribesmen. Only Skanderbeg's unusual qualities of leadership could have molded such



discordant groups into an efficient and unified fighting force.

The furious Albanian War against Turkish occupation slowly waned after Skanderbeg's death in 1468. After the fall of Durrës in 1501 and clean-up of a few local uprisings by 1605, Albania was completely under Turkish domination which lasted over 100 years.

In dealing with the Albanian feudal system the Turks maintained a policy of *laissez-faire*, as long as the empire was not threatened. Albania remained a thorn in the side of Ottoman rulers, and at no time did tranquility reign within the Albanian state during Turkish rule.

By the mid-nineteenth century an Albanian renaissance was germinating. In 1878 a group of Albanians formed the League of Prizren to

prevent partition of the Albanian provinces. Although the League failed to achieve this objective its activities so disturbed the Sultan that he forced it to disband. Despite its brief life the League played a major role in inspiring Albanian national sentiment and revolutionary activity.

A strong nationalistic movement, nurtured in large part by Albanian immigrants in America during the first two decades of this century, saw the final emergence of Albania as a shaky but independent nation in 1912.

Influential in achieving independence were the Albanians of America. They were led by nationalist leaders such as Archbishop Fan S. Noli, founder of the Albanian Orthodox Church in America; Petro Nini Laurasi, pioneer teacher of the Albanian language; Sotir Peci, editor of *Kombi*, the first Albanian language newspaper in America (founded in 1906); and Faik Konica, one of the founders of the Pan-Albanian Federation of America — Vatra, and the pre-eminent stylist in the Albanian language. As a result of World War I, however, the country's existence was threatened by its neighbors, and it was only through the efforts of the single friend of Albania among the world powers, President Woodrow Wilson of the United States, that the small country was spared partitioning.

Between the two World Wars Albania has been governed by a republic, a self-proclaimed monarchy and a foreign power.

Anthropologists divide the Albanian people into two main groups. Northern Albanians who live in mountainous almost inaccessible regions are of an ethnic type called Dinaric. They are "tall, convex nosed and long faced." Since most of these people, called Gëgs, live in remote areas, they have until recently maintained their racial purity and traditional way of life. Despite the fact that Albania has been overrun by foreign invaders on numerous occasions, the Gëgs have enjoyed a large measure of political autonomy. They were divided into ten tribal groups whose organization resembled in many respects the old clan system of Scotland.

Southern Albanians are less homogenous and are primarily of the Alpine type. They are shorter than the Gëgs, more round-faced, and lack the high-bridged nose characteristic of the Dinaric type. Since the terrain of southern Albania is less rugged than that of the north, these people, called Tosks, were subjected to a greater foreign influence than the Gëgs.

Nevertheless, the Tosks also were able to maintain their national identity and their contacts with non-Albanians broadened their horizons.

Around the turn of the century, some Tosks emigrated to other parts of Europe and to the United States, accumulated money there and returned home with a rudimentary knowledge of Western civilization. Thus, what few foreign influences penetrated Albania entered by way of the south.

LANGUAGE AND LITERATURE

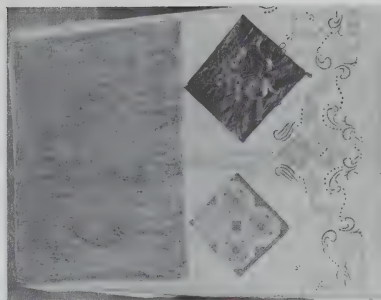
Albania is a modern language with a prehistoric background. According to certain recognized scholars, its roots reach far into the remote ages when ancient history was perhaps unrecorded. They have advanced the thesis that it was spoken by the Pelasgians, a prehistoric tribe who may have been first to settle in the Balkan peninsula. This thesis also states that the Illyrians a people who lived in that area before and after recorded history, also spoke the language.

Until recently the Gëgs of the north and Tosks of the south spoke different dialects of the Albanian language. The Tosk dialect is now the language of the entire country.

Albania has a strong tradition of folklore, which has been transmitted orally for centuries. The folklore consists of heroic songs, lyrics, tales, and proverbs. The predominant themes are the feats of the mountain tribes in the north against the Slavs across the border, the important role of the Albanians in the Ottoman Empire, and the glorious resistance led by the country's national hero, Skanderbeg. There are also a large number of love songs and wedding songs in the folk tradition.

Because of the restrictions imposed by the Turks, written literature first appeared in the Albanian settlements abroad. The outstanding writer of the nineteenth century was Naim Frashëri, who played an important role in the awakening of Albanian nationalism.

During the first decade of the twentieth century, the works of Albanian writers were increasingly nationalistic. After independence was achieved in 1912, Albanian writers were able to return home and many works written in the Albanian language were published. Although Archbishop Fan S. Noli lived more than half his life in the United States, he made important contributions to Albanian literature. His writings



in Albanian include original plays and translations of Shakespeare, Ibsen and Cervantes. Archbishop Noli has also written in English a classic biography of George Kastrioti, Skanderbeg, and for his doctorate theses, he wrote "Bethoven and the French Revolution" which received accolades from George Bernard Shaw and Jean Sibelius.

In the 1920s and 30s Albanian literary and philosophical periodicals appeared at home and abroad. The journal *Djalëria* (Youth) was published in Vienna by Albanian students. The poetry of Lasgush Poradeci first appeared in this journal and had a great impact on Albanian youth.

Ismail Kadare, a contemporary Albanian novelist, has written *The General of the Dead Army*, the first Albanian novel to be translated into the English language.

Folk music is also a tradition among Albanians. Heroic and lyric songs, usually accompanied by fold instruments, have been passed down through generations. The *lahutë* (lute) is popular in the north. Other fold instruments are the *roja* (bagpipe) and the *lupan*, which is similar to a tambourine. Orchestras called *sazë* are found in many Albanian towns. They usually include five instruments and play for folk dances, weddings and other festive occasions.

RELIGION

Christianity was preached to the Albanians in the First Century, as evidenced in the New Testament book of Acts. Furthermore, the Episcopal See of Dyrrachion (Durrës) is men-

tioned in early Church history and its Bishops participated in the Ecumenical Councils of the first eight centuries.

In the course of political, economic, and cultural history, Roman Catholicism prevailed in Northern Albania, while in the south, Eastern Orthodoxy remained the predominant expression of Christianity. With the eclipse of Byzantium and the rise of the Ottoman Empire in the 15th century, the Moslem religion gained many converts among the Albanians. Post World War II figures report 70% of the population Moslem, 20% Orthodox, and 10% Roman Catholic.

The Orthodox Church of Albania was proclaimed Autocephalous (self-governing) in 1937 by the Ecumenical Patriarchate of Constantinople and organized under the supervision of an Archbishop and Synod.

In 1967 the present Albanian government rescinded all laws permitting religious activities including worship, education, and charities.

Archbishop Fan S. Noli, Ph.D., in 1908 organized an independent Albanian Archdiocese which he headed until his death in 1965. His successor, the late Bishop Stephen Lasko, integrated the Archdiocese, consisting of thirteen churches, with the Orthodox Church in America. The Albanian Orthodox Archdiocese today is administered by its Chancellor, Very Rev. Arthur E. Liolin.

In 1950 Bishop Mark I. Lipa organized the Albanian Orthodox Diocese of America, with two parishes, under the spiritual supervision of the Greek Ecumenical Patriarchate. Bishop Lipa is active in Pan-Orthodox and Ecumenical activities.

There are at least two Albanian-speaking Roman Catholic congregations in America with the senior priest being Dom Zef Oroshi.

Moslem Albanians in recent years have organized religious and cultural centers in the New York and Detroit areas.

THE ALBANIAN IMMIGRANT

"Who opened America may his soul shine and shine:
A Fellow from Korcha and one from Katundi —
May their souls shine and shine."

The Albanian immigrant, coming from a semi-feudal Balkan country to the highly industrialized cities of the United States, was not prepared to cope with the problems he faced in the New World. Handicapped by limitations in training and equipment, he seemed to be suddenly spanning centuries of economic and social development. Through his identification and close bonds with other Albanians here, he sought the dignity and fruition of life which seemed denied him in the strange, machine-like circle of his life in the factories and mills of America.

As the years passed these immigrants married and had children. Thus, a generation of Albanian-Americans were born and raised between two different cultures. In the transition from generation to generation of Albanian-Americans, identification with the old world has lessened but not disappeared. Despite the changes which have occurred during the decades since the arrival of the first Albanian immigrant to America, the American-Albanian recalls and maintains his Albanianism (Schqiptarizmen) through social and religious organizations to this day.

Thus have Albanians expressed their gratitude to the first two of their countrymen who came to America. The man from Korcha arrived in 1876 but soon left for Argentina. The man from Katundi, however, settled in Massachusetts in 1886, and later became an Orthodox priest, Father Koli Kristofer. This man carried the vision of America back to Albania. He made numerous trips to his homeland and each time he returned to Massachusetts, a few friends and relatives accompanied him.

The stories of America by returned natives aroused the enthusiasm of Albanian youths. But the cost of the voyage, fifty dollars, was often prohibitive.

When the money could be found, however, the newcomer usually settled in a town where he had a friend or relative who could help him find employment . . . generally in one of the shoe factories or textile mills in New England.

To save money, men crowded together in tenements. As many as twelve men shared a

single flat, the *Konak*. Here they prepared their food, washed and mended their clothes and repaired their own shoes. The Albanian worker lived in self-imposed poverty . . . even greater than that his meager earnings imposed upon him . . . sending his wages home, saving them for the day of his return, or using them to further the national cause.

Many Albanian immigrants lived in a dual political, economical and societal life during their early years in the United States. They earned money here, learned the American language, abided by American laws and met people of other ethnic backgrounds with problems similar to theirs. And yet they founded an Albanian press, organized Albanian societies and for the first time established an autonomous national church with its Chancery at the Albanian Orthodox Cathedral of Saint George in Boston. The Albanian Orthodox Church was first established in America and sent to the homeland with the aid of Boston-trained clerics.

Robert Moulla, Van Cristo

ALBANIAN

Albanian Diocese of America
P.O. Box 18162
Station A
Boston 02118

Purpose and Activities: Drita E Vertete (The True Light)
Publication: Albanian newspaper published by the Albanian Orthodox Diocese of America.

Pan-Albanian Federation of America — "Vatra"

25 Huntington Avenue
Boston 02116
Founded: 1909

Publication: Dielli (The Sun)
Purpose and Activities: To promote cultural and ethnic advancement of Albanian Americans. Dielli is the oldest Albanian newspaper in existence.

Albanian Church of St. John the Baptist
110 West Broadway
South Boston, MA 02127 Telephone: (617) 268-3564

Albanian Orthodox Archdiocese in America, Inc.
529 East Broadway
South Boston, MA 02127 Telephone: (617) 479-4158
Bishop Dimitri

The Very Reverend Arthur Liolin (Pastor)
Purpose: To serve the needs of Albanian Orthodox Christians in 15 established parishes in seven states and numerous mission locations.

Activities: Various ethnic and linguistic activities.

Albanian Orthodox Cathedral of St. George
523 East Broadway
South Boston, MA 02127 Telephone: (617) 479-4158
(617) 268-1275

Affiliations: Albanian Orthodox Archdiocese in America.
Purpose: To serve and minister to the spiritual, social, educational and ethnic needs of the Albanian community in Greater Boston.

Activities: All activities of a parish community: religious, educational, social, athletic, civic, philanthropic.

Albanian School of Boston
523 East Broadway
South Boston, MA 02127 Telephone: (617) 268-1275
Principal: Mr. Van Cristo

Affiliations: Albanian Orthodox Cathedral of St. George.
Purpose: To teach Albanian language to both Albanian-Americans and non-Albanian Americans; and to extend the area of knowledge relative to the origin of the Albanians and their history and heritage.

Activities: Teaching and folk-singing.

Liria
397 West Broadway
South Boston, MA 02127 Telephone: (617) 269-5192
Purpose and Activities: Weekly newspaper of the Free Albania Organization.

Free Albania Organization
397 West Broadway
South Boston, MA 02127 Telephone: (617) 269-5192
Founded: 1941
Purpose: To preserve for future generations the cultures, customs and language of Albania.

Activities: Social affairs such as dinner dances and picnics; publishing a weekly newspaper called Liria (Liberty), printed in Albanian and English; showing films on the Albanian culture.

Holy Trinity Albanian Orthodox Church
245 D Street
P.O. Box 224
South Boston, MA 02127 Telephone: (617) 268-7808

BALKAN SCHEDULE

City Hall Galleries

Human Rights Corridor

Concourse Gallery

Council Bridge

Lectures

8 May 1975

Rumanian Artifacts & Pictures.

Albanian Artifacts & Pictorial History.

Albanian Quilts, Costumes & Artifacts.

Albanian Folklore by Adam Hodo.

Constantin Krisloforidi (1827-1895): Translator of the New Testament into Albanian by Fr. Ilia Katre. New England Aquarium Auditorium, 8:00 p.m. FREE.

15 May 1975

In Search of Dracula by Dr. Radu Florescu. New England Aquarium, 8:00 p.m. FREE.

22 May 1975

Folk Epic Poetry in the Balkans by Dr. Albert Lord. New England Aquarium Auditorium, 8:00 p.m. FREE.

29 May 1975

Albanians in America by Anthony Athanas.

Albanians in Italy by Dr. Nicholas Capece.

Albanians in Albania by Peter Prifti.

New England Aquarium Auditorium, 8:00 p.m. FREE.

Events

31 May 1975

Balkan Festival featuring dance, music, singing and food. City Hall Plaza, 12:00 to 8:00 p.m.



AFRO AMERICANS IN BOSTON — A BRIEF SKETCH

Boston's Afro American history begins with the coming of Africans to the city in the early 17th century. These first Africans came as slaves between 1624 and 1638, the latter year marking the arrival of the ship *Desire* in the Boston harbor with a cargo of blacks. Before the *Desire's* arrival, however, there had been scattered accounts of slaves in the New England area. By 1688, French traveler Antoine Court noted, "There is not a house in Boston, however small may be its means, that has not one or two (Negroes)." There was no central marketplace for "Black Gold," as the Africans were known, in the city; but, by 1713, slave auctions were commonplace. Slavery reached its numerical peak around the middle of the 18th century when blacks made up 1/10 of Boston's population.

Who were these Africans who lived in New England? New England blacks were often seasoned servants, those who had been acculturated in the West Indies and could speak English before they arrived north. They worked at the variety of odd jobs and trades which the New England climate and economy required. Women worked as "cooks, laundresses, maids, nurses, and general households workers" and men as "coachmen, attendants, butlers, and valets." There were also black seamen, industrial laborers and artisans.

In New England, perhaps more so than in other parts of colonial America, slavery was a difficult institution to rationalize. The puritans and their progeny were forced to make an uneasy compromise between compelling financial expediency and Christian theology. (The Belchers, the Cabots, the Faneuils, and other families in



New England's financial aristocracy had established their fortunes on the slave trade). The laws governing salvery reflected the ambivalence of the lawmakers. On one hand, there were strong restrictive laws which called for harsh punishment of running away, insurrection, witchcraft, etc. and which prohibited slaves from walking on the Common during holidays. At the same time, because Africans had souls, their humanity was sanctioned by such laws as those which permitted them "a right to life," gave them permission to own property, and allowed them to offer testimony in courts of law.

The impending Revolution brought to a head all of the contradictions inherent in white New Englanders' views of slavery. Africans seized the opportunity and petitioned the legislature for freedom. A petition of April 1773 read, in part, "We expect great things from men who have made such a noble stand against the designs of their fellow-men to enslave them." In 1774 Abigail Adams wrote to her husband John, who later was to become the second president of the fledgling republic, about "a conspiracy of the Negroes" in Boston. She said, "They conducted themselves in this was . . . to draw up a petition to the Governor, telling him they would fight for him provided he would arm them and engage to liberate them if he conquered." Black initiative of this sort was instrumental in the abolition of slavery in the Commonwealth. In 1780 a state constitution with an anti-slavery Bill of Rights was passed which put a definitive end to slavery. Again blacks seized the opportunity and brought their masters to court to sue for their freedom under the new Bill of Rights.

In the eighteenth and early nineteenth centuries the black community was located in clusters mainly in the waterfront area of Boston. Traces of this early community can be found today in the Copp's Hill Burying Ground in the North End; this cemetery has a section of gravesites where the Africans were buried. The best known of these early residents is Prince Hall, founder of the African Masons. Hall was freed by his owner in 1770 and used the trade he had acquired under slavery, leather-dressing, to supply a "regiment of artillery with leather goods" during the Revolution. Hall took the initiative in organizing blacks around a series of issues which affected Africans. Under his leadership the Masons sent out petitions about colonization, abolition, the kidnapping of black sailors and education for black children. On this last issue, Hall's son Primus Hall took more direct action by establishing an African school in his home in 1798.

Hall paved the way for the community organizing that resulted eventually in the move of blacks from the North End to the West End, or the north slope of Beacon Hill, around 1800. Black community leaders, concerned about the overcrowded conditions of the waterfront community, joined in raising funds for the building of the African Meetinghouse, an edifice that was a drawing card to attract Africans to the West End area. Dedicated on December 6, 1806, the Meetinghouse became a center for the West End community. It provided a permanent location for the congregation of the African Baptist Church, started by a group of blacks who had begun worshipping separately from white congregations around 1789. Also it was the first home for the African school, which hitherto had been meeting in people's homes and storefronts. As time went on, the Meetinghouse on May Court (later Smith Court) became a focus of abolitionist agitation.

Much of the strength of the African Meetinghouse came from Thomas Paul, its first minister, who served the congregation until 1829. Thomas Paul was born in New Hampshire in 1773, came to Boston as a young man, and became an exhorter for a group of blacks who were worshipping separately. Paul was instrumental in raising funds for the Meetinghouse, as he was quite eloquent in his defense of African churches for African people. In fact, he preached on the subject throughout New England, served

as a visiting pastor for the congregation which eventually became Abyssinia Baptist Church in Harlem and, in 1815, he went on a speaking tour to England sponsored by the Massachusetts Baptist Society. Paul also served as chaplain to the African Masons and as a missionary to Haiti.

The ante-bellum period for blacks in Boston was an active and exciting one. The momentum of the abolition movement steadily increased and drew into it many black Bostonians. Boston became a focal point early on when in 1829 David Walker wrote his famous *Appeal*, calling free blacks to lead the struggle against slavery. Walker, like many of Boston's famous black abolitionists, had come to the city from the South. Once north, Walker established himself in the second-hand clothing business and became involved in community activities, including the Massachusetts General Colored Association and the black May Street Methodist Episcopal Church. Walker's *Appeal*, militant in tone, so outraged several southern governors that it led to the author's investigation by the mayor of Boston, Harrison Gray Otis. David Walker died mysteriously in 1830.

In the Afro American community organizations like the Massachusetts General Colored Association, the New England Freedom Association, the Liberty Guards and others came into being to support the freedom fight. Afro Americans also participated in integrated abolition groups which often met within the black community. The New England Anti-Slavery Society, organized by *Liberator* editor William Lloyd Garrison in 1832, was founded, for example, in the basement of the African Meetinghouse.

The abolition movement meant action on many fronts. In Boston, one of the major concerns was the equality of education for black children. With black Bostonian William C. Nell leading the struggle, the parents of black children protested and boycotted the Smith School, which had been built in 1834 for all of the black children in the city. The grounds for protest were that the education for the students at the Smith School was inferior to that of white children in Boston and that, furthermore, black children were not allowed to attend schools closer to their homes. There was a group of Afro Americans who opposed integration; they predicted that the closing of Smith School would mean the loss of jobs for black teachers and that children of African descent would not have

the racial role models in their classrooms. Finally, in 1855, the integrationists prevailed and the Smith School was closed.

Anti-slavery agitation in Boston also led to the raising of the first northern all-black regiment in the Civil War, the Massachusetts 54th Regiment, in 1863. John James Smith, owner of a barbershop and later Boston city councilman and state legislator, was one of the black Bostonians who traveled up and down the east coast, recruiting men to fight. The 54th Regiment trained in Readville in the Hyde Park neighborhood of Boston and gained its fame from the charge in Fort Wagner in South Carolina in July, 1863. William H. Carney, a sergeant in Company C of the regiment, won a Congressional Medal of Honor for his role as standard bearer. Crowds lined the streets of Boston cheering when the 54th Regiment returned from the war in 1865.

After the Civil War and until 1900, Boston's black population increased five-fold. This influx was a result of the northern migrations of freedmen seeking employment and education. Employment patterns for Afro Americans remained stable in the city with a vast majority of blacks congregated in unskilled jobs. (This situation did not change substantially until after 1940.) Discrimination made competition between blacks and whites on all levels an unequal struggle, so black families of a middle- or upper-class background sometimes moved south during this period.

But there were those who stayed. During the last decades of the nineteenth century, Negro-owned shops and businesses appeared and thrived along the commercial Charles Street boundary of the Beacon Hill community. A grocery store of some size had a short-lived existence on Cambridge Street but did not last through an economic recession. During these years blacks made inroads to all levels of education. Black teachers were being hired into integrated schools; men and women were slowly being admitted to area colleges. For example, Hamilton S. Smith, son of abolitionist John James Smith, became Boston University Law School's first black graduate in 1879, while his sisters Harriet and Elizabeth became two of the first black teachers hired after the 1855 integration of schools. Also during this period, Afro Americans began to move into government level work as elected and appointed employees. George Ruffin became the area's first black judge.



Joshua B. Smith, John J. Smith and Lewis Hayden — all three ex-abolitionists — and others were elected to public offices in the city and state.

Another development of the period was the beginning of the Afro American exodus from Beacon Hill. The exact reasons for the move remain unknown. One theory is that the north slope of Beacon Hill became the first urban renewal project in Boston because the City Fathers feared a massive fire in the frame structures predominant in that area. In the 1880's and 1890's, these wooden buildings were torn down and replaced, for the most part, by brick tenements. The residents of the newer structures were Jewish and Italian. Blacks went to the South End, Cambridge, and other outlying sections of the city. By 1930, the Beacon Hill black community had vanished; the last institution to move was the Charles Street African Methodist Episcopal Church, which now is on Warren Street in Roxbury.

The South End was an ideal spot for the working class blacks. Many of the town houses in the area had been converted to rooming houses and small apartments. Afro Americans who could afford to purchased these buildings and rented out spaces to supplement their incomes.

During the first decades of the twentieth century, one of the most illustrious figures of Boston's black community was William Monroe Trotter. Born in Ohio, Trotter came to Boston with his mother at seven months of age. His parents had settled previously in Boston after James Trotter, the father, returned from fighting

in the Civil War. A Harvard graduate who grew up in the then otherwise lily-white neighborhood of Hyde Park, Trotter seems an unlikely candidate for "race work." But Trotter's concern for equality and justice matched that of the abolitionists before him. As a matter of fact, he referred to the ante-bellum period as the "heroic age of the Negro." Trotter brought national attention to Boston in 1901 when with George W. Forbes he founded *The Guardian*, a weekly newspaper whose purpose was "to voice intelligently the needs and aspirations of the colored American." The *Guardian* continued in publication through 1957, with Trotter's sister in control after his death in 1934.

Through the *Guardian*, Trotter brought national attention to Boston; because of his stance toward Booker T. Washington, he brought the city notoriety. Washington was nationally acknowledged as the most influential black person in the United States at the time. However, his laissez-faire attitude about social equality between the races and his advocacy of industrial rather than liberal arts education for blacks seemed traitorous to the radical Trotter. During the first decades of the twentieth century, the color line was being drawn in cities all over the country. Trotter felt that political agitation was necessary to bring about the promise of equality for black Americans. He also felt the need for higher education for blacks in academic fields as well as in industrial arts. Trotter, therefore, blasted Booker T. Washington in the *Guardian*, was jailed because of his outbursts at a lecture Washington gave in Boston in 1903 (an incident later known as the Boston Riot), and in 1905 organized a separate series of activities from those of the Bookerites to celebrate the Garrison centennial. Trotter in his work drew the support of quite a few black Bostonians in his early years. Although Boston had its chapters of Bookerite organization — the National Businessmen's League, for example — Trotter was personally respected for his dedication and intelligence.

During World War II Afro Americans came to Boston, as to other northern urban centers, in larger numbers than ever before. At the same time, they began to move into Roxbury in large numbers. A slow, but steady stream of Afro Americans had started to move into Roxbury in the 1920's. They had moved then to selected areas between Columbus Avenue and Humboldt Avenue and on Harold Street and the streets

bordering Horatio Harris Park. During and after World War II, black families began buying homes on Hutchings and Brookledge Streets near Franklin Park. One of the last neighborhoods in Roxbury to become accessible to blacks was Roxbury Highlands, which includes Highland Park. Not until the 1950's did Afro Americans gain access to that section. By 1960 about half of Roxbury's population was black, and today Roxbury is considered to be Boston's Afro American neighborhood. In Roxbury, English, Spanish and French — the latter two languages indicate the recent influx of people from the Caribbean — are spoken today.

Activists in Roxbury today struggle for the same kinds of goals that have characterized the protests in Boston's past — for housing, education, employment, etc. The most recent controversy which brought national attention to the city once again was the bussing situation. Boston's Afro American history provides a rich legacy for today's Bostonians to draw upon for the present and the future.

Byron Rushing, Ann Reading



AFRO-AMERICAN

Black Caucus
c/o Thompson
509 Park Drive
Boston, MA

Freedom House
14 Crawford Street
Roxbury, MA 02121
Founded: 1949

Telephone: (617) 440-9700

Directors: Otto & Muriel Snowden

Purpose: A small interracial group of concerned people brought Freedom House into being as a vehicle for achieving a degree of community betterment. The neighborhood was the Roxbury section of Boston; the objective was to find and test ways of upgrading living conditions, of encouraging black initiative, self-confidence, and pride; and of functioning as a contact point between the black and white communities.

Activities: Organizing black improvement associations; development and execution of Washington Park Renewal Program; assisting and encouraging businesses to recruit black employees; co-operating with and assisting other community groups such as Operation Exodus, Metco, The Association for Better Living; Boston Community Media Committee; planning the development of a Community Institute on Schools and Education.

Elma Lewis School of Fine Arts/National Center for Afro-American Artists
122 Elm Hill Avenue
Roxbury, MA 02120
Founded: 1968

Telephone: (617) 442-8820

Purpose: The National Center for Afro-American Artists is a multifaceted cultural institution that offers a myriad of programs; staffed by 125 professionals, the NCAAAA offers many services to individuals, to groups/organizations, to schools and to the community at large through over 40 allied programs. The Elma Lewis School of Fine Arts is the teaching component of the NCAAAA and is the major educational facility of the Center.

The Museum of the NCAAAA offers resources to the community in special monthly exhibits (some of which are available for outside booking), gallery talks by the artist or exhibit curator, and an extensive slide-life of Afro-American art for research use.

Activities: Consulting services in the visual and performing arts, educational curriculum development, arts management, public relations and related fields; Elma Lewis Playhouse in the Park; special human resources; classes at the Center; classes outside the Center; combined or individual performances programs; rehabilitational technical theatre training program.

Museum of Afro-American History
8 Smith Court
Roxbury, MA 02114

Telephone: (617) 445-7400

AFRO AMERICAN SCHEDULE

City Hall Galleries

3-30 June 1975

The Boston Afro-American Artist Association exhibits local artists' paintings.

Museum of Afro-American History exhibits "Black Presence in the Era of the American Revolution."

New England Black Photographers Association Exhibits local photographers' work about the Boston area and its inhabitants.

Museum of the National Center of Afro-American Artists exhibits local Afro-American artists' paintings and graphics surrounding the Black experience.

Lectures

4 June 1975

Ancient African Civilization by Musa Eubanks at John Shelburne Center, 2730 Washington St., Roxbury. 7:30 p.m.

11 June 1975

Women in Art by Roberta Eldridge at ABL Building, 1257 Blue Hill Ave., Dorchester. 7:30 p.m.

19 June 1975

Afro Artists of the 18th, 19th and 20th Centuries by Barry Gaither at George Hall Library, 5 Crawford Street, Roxbury. 7:30 p.m.

26 June 1975

Black Boston 1775 by Byron Rushing at South End Library, 685 Tremont St., Boston. 7:30 p.m.

Events

29 June 1975

Festival — *A Day In The Park*

Music, games, craft, dance, WILD radio, Soultrain, jamboree, food. Franklin Park, 11:00 a.m.-8:00 p.m.

Other Activities During the Month of June in Conjunction with Festival Bostonian Afro-American Month

The NCAAA presents

THE 5th ANNUAL CITY WIDE CELEBRATE

Jubilee — The Black Triumph

Friday, June 13, 6:00 p.m.

Garden of Museum of Fine Arts

Cocktails/Reception/Fashion Show

1 June

The Ballet of the Black Orchid, The Academy of Musical Art Inc., at the Dennison House, Howard Ave., Dorchester, 2:00 p.m.

13 June

"Jubilee" — A Musical Extravaganza — at Music Hall Theatre, Tremont St., at 8:30 p.m.

13 June

An All Night Cabaret at the Elma Lewis School, Elm Hill Avenue, Roxbury, at 11:00 p.m. until . . .



Continuing Activities:

Museum of Afro-American History, 90 Warren Street, 723-8863.

Children \$.25 Hours 11-5

Adults \$.50 Sunday thru Friday

Black Heritage Trail, Brochures and tours can be arranged. For information on tours call 723-8863.

Boston 200 Neighborhood Exhibits -- History and Migrations of the Black Community in Boston,
Grove Hall Library, Crawford Street, Roxbury.

Black Abolitionist -- League of Women for Community Service, 558 Massachusetts Avenue, Boston.

The Black Church, Edison Building, 62 Dudley Street, Roxbury, for more information call Boston
200 (Mary Yeaton) at 338-1775.

ESTONIA

Estonia, a land of white midsummer nights like its Scandinavian neighbors, is the northernmost of the three Baltic States. Rock-strewn beaches and craggy limestone cliffs front the relatively placid Baltic Sea. Gently rolling farmlands are sprinkled with boulders and interrupted by unexpected hills, the residue of receding Ice Age glaciers. Groves of white birches shade shallow lakes and lazy rivers, freshets rush through otherwise impassably thick forests of fir, pine, and fern, which give way in turn to the bullrushes and reeds of wetlands and marshes.

This small country, the size of Massachusetts and New Hampshire combined, possesses a perhaps unspectacular landscape. Yet it has been home to the Estonian people since before history was recorded, and its hillocks and rivulets are as encrusted with their traditions and legends as its ubiquitous glacier-deposited rocks are with lichen and moss. The folklore of its people — the tales of wily forest creatures or ravishing watersprites — are rooted in those animistic times when every lake, tree, and forest was possessed of a personal force for good or ill, before the first of countless invaders brought Christianity to the land. During subsequent oppressive centuries of foreign rule, memories of this earlier age, when Estonian master and servant together tilled the fields and hunted the forests, became golden age legends whose heroes — Kalevipoeg, Suur Tõll — were giants and had left in the inexplicable gouges, mounds, and monoliths of the moraine landscape visible signs of their passage.

The Pope's proclamation of a Baltic Crusade in 1193 marked the beginning of the free Estonian peasant's journey through subjugation and serf-

dom into a slavery as total in the 18th century as ever found in the United States. The invading Crusader's feudalism changed not only the social order but the face of the land as well. Family farms were incorporated into the ever-expanding estates of a largely German baronetage. Strategically placed fortress castles, built originally to keep the ever-rebellious Estonians in check, grew in time into towns and cities, walled and fortified against the depredations of whichever great power — Russia, Sweden, Denmark — was seeking to replace the momentary sovereignty of a rival with its own.

Such a city is the capital of Estonia, Tallinn, whose history-laden architecture endows it with a picturesque beauty all its own. The medieval battlements of its citadel look down on red-tiled roofs and narrow streets winding between steep-gabled, flagstone houses which hark back to the days when Tallinn was a flourishing port in the trading network of the Hanseatic League. Elaborately worked door knockers and gilded weather-vanes — notably the 14th century "Old Thomas" atop the old city hall — bespeak the artistry and skill of guild craftsmen. The several churches, each with its distinctive spire, have endured longer than the procession of foreign overlords who built them.

The city of Tartu, in southern Estonia, boasts no battlements, but rather a university, the lasting legacy of the "golden Swedish Age," an all too brief period in the 17th century when Swedish ascendancy in the region mitigated somewhat the barons' ruthless exploitation of their Estonian serfs. Founded in 1632 by a decree of Gustavus Adolphus, Tartu University was to become one of the most notable seats of learning in the Russian Empire and the center of the Estonian National Re-awakening, a 19th century movement which sought to instill in the Estonian peasant a consciousness of and pride in the language and heritage of his forefathers. It brought forth a literary flowering which culminated in Friedrich Kreuzwald's folklore-based epic, *Kalevipoeg*, giving the Estonian people a national hero, who, to this day, remains the symbol of Estonian aspirations for self-determination. Here, too, began the tradition of song festivals, whose participants from across the country carried home with them the patriotic fervor they engendered. From its small beginnings in 1869, the festival became a national event, surviving to this day, both in exile and in Soviet Estonia. Now, as then, it provides a non-political forum



for Estonians to express their love of their land and their yearnings for its freedom.

The cultural pride generated by the Re-awakening prepared the way so that, in 1918, when the world powers surrounding and engulfing their small nation were torn by war and revolution, Estonians were able to wrest independence from them, driving out first the Red Army of Russia, and then the German landed gentry, before freedom was fact as well as proclamation.

The brief 20 years of independence was like a warm and heady spring of unprecedented growth after a harsh, long winter. The constitution guaranteed equal rights to women and all national or religious minorities. Radical agrarian reform dismantled the extensive estates and returned the land to its rightful inheritors, the farmers who worked it. The educational system was completely revamped to provide more opportunities for Estonians of peasant stock to obtain university degrees. An extensive shale-oil industry supplied not only domestic needs but oil products for export as well. Perhaps indicative of the morale of those days is the fact that Estonia's roughly one million population produced approximately 18 Olympic medals, a third of them gold, during the years of independence.

The tragic pattern which made Estonia and the other Baltic States the battleground whenever the great powers of northern Europe went to war re-appeared with the advent of World War II. Staging a transparently rigged coup in 1940 whose success stemmed solely from the overwhelming presence of Russian soldiers and armaments, the Soviets annexed Estonia. During the year of occupation before they were driven out

by the Germans, 60,000 of independent Estonia's 1,130,000 citizens perished or vanished. The inhumanity of this Russian occupation climaxed June 13th, when 10,200 men, women and children were deported in the middle of a single night.

It is thus understandable why as many as 100,000 Estonians fled their homeland with the retreating German armies when the Russians returned in 1944. Some 13,000 of these refugees were later able to emigrate to the United States.

As members of such a small ethnic group, Estonians throughout the free world are driven by a more than nostalgic urgency to preserve their cultural heritage, especially in view of the massive program of Russification being effected in their homeland by the Soviets, whose actions blatantly belie their propaganda concerning the preservation of cultural identities. The land and the language that have welded the Estonians together into a national whole are again under a foreign yoke. The face of the land is made increasingly unrecognizable by Soviet exploitation — mountains of slag grow alongside shale-oil refineries whose products fuel Russia, huge new lakes flood Estonian farms and homesteads so that Leningrad might have hydroelectric power. The language, however, remains. Belonging, along with Finnish and Hungarian, to the Finno-Ugric linguistic family and thus totally unrelated to any other European language, it is now the keystone of Estonian identity. Wherever in the free world Estonians have settled they have formed organizations to keep alive the mother tongue and their ties to the homeland they once knew — sports clubs, social clubs, literary clubs, fraternities and sororities, churches and congregations, scout troops, choruses and ensembles, theater groups, folk dance troupes, and most significantly schools and summer camps to pass on to new generations the cultural wealth of their forebears — history, literature and the abundant folk heritage of songs, stories and dance. Even the tradition of song festivals, with their massed choruses, folk dancers and rhythmic gymnasts gathered from all over the free world, is maintained in exile, most recently taking place in Baltimore, July 1976.

In the greater Boston area, Estonians are no less active despite their small number. The mainstay of formal activity is the Boston Estonian Society, now in its fortieth year. Among the cultural events included in its yearly calendar are the commemoration of Estonian Independence Day, February 24th and lectures on various as-

pects of Estonian history, literature and drama; the social functions include the fall and spring dinner dances, and the more family-oriented Christmas celebration and summer picnic. The BES also helps to co-ordinate the Estonian language church services by visiting clergy and arranges for "Jouluvana" (Estonian Santa Claus) to visit the children's Christmas party following the church service. The children look forward to this event with much excitement and anticipation; weeks are spent practicing songs, poems and playing instruments, for no child receives a present unless he first performs for "Jouluvana" who is especially pleased to hear the performance in Estonian. An active group of Estonian folk dancers performs regularly at such affairs as the New England Folk Festival and the International Institute's Whole World Celebration. Recent performances at the Museum of Science and Festival Bostonian Baltic Month allowed a sharing of the Estonian culture and a chance to wear and display the variety of regional folk costumes.

Annually an Estonian artist performs in one of the three concerts of the Baltic Concert Series. Now in its eighteenth season, an Estonian, Endel Kalam, was instrumental in its formation and has served as president of the Baltic American Society of New England, Inc. Unfortunately, there is no established formal Estonian heritage school in the area so that those parents concerned with the acquisition of Estonian grammar and language must make the trek to Manchester, Conn., every other week where an established program is maintained. However, a new crop of toddlers and renewed interest will soon make an area school a necessity and work towards its establishment has already begun.

Much of the social activity among the Bostonian Estonians, however, is under the aegis of no specific organization. A needlework group, a literary circle and a bridge club have all developed informally out of the common interests of their participants. Most notable of these perhaps is the communal preparation of the traditional Christmas blood sausage "verivorst." Initially the preparation was carried out by just one family. As interest grew, a second household no longer could contain all the participants and a third household was employed, sharing the knowledge. The women do the initial preparation, but everyone has a hand in stuffing the sausages. After cooking and cooling, the dark brown sausages covering the table top are divided among the participants to be devoured and rel-

ished as a traditional part of the Christmas meal. Last year fifteen families participated in what recent years has become a highlight of the holiday season.

All these many activities, from the most frivolous party to the most weighty historical lecture, are animated by a common goal — preservation of the Estonian cultural heritage by maintaining both ethnic traditions and bonds with compatriots, not just for itself but also as a contribution to the cultural life of the new homeland.

Heli Roosild, Ann Varnick

ESTONIAN

Boston Estonian Society
c/o The International Institute of Boston
287 Commonwealth Avenue
Boston 02116

Telephone: (617) 536-1081

Purpose: To provide a forum for Estonian artists and entertainers; to provide a forum where Estonians can speak Estonian.

Activities: Folk dance group; lectures, painting exhibitions, dinners, dances and summer picnics.

LATVIA

WHERE IS LATVIA?

LATVIA, along with Estonia and Lithuania, is one of the three Baltic States on the eastern shores of the Baltic Sea which form a threshold between east and west Europe. Its territory of 25,000 sq. miles is about the size of Vermont, Massachusetts, Connecticut and Rhode Island combined. Finland and Sweden are situated to the north; to the south is Poland, Germany lies to the west, and the vast expanse of the Soviet Union to the east.

The capital city, Riga, is situated at the mouth of the River Daugava, on the Gulf of Riga. Riga was founded in 1201 and is the center of Latvia's cultural, industrial and shipping activity. Among other large cities are the ice-free ports of Liepaja and Ventspils in the west, and Daugavpils in the east.

WHO ARE THE LATVIANS?

Latvians belong to the Baltic branch of the Indo-European family of nations and as such are distinct from the Slavic and Germanic peoples. Their first settlement on the eastern shore of the Baltic Sea occurred almost 4,000 years ago. Subsequently the area became a favorite with both traders and warriors of other regions. Ancient writers and historians, such as Herodotus and Tacitus, described travels to the Baltic area to obtain amber and other merchandise. Some trade occurred with the Vikings. In the beginning of the thirteenth century, Christianity was introduced to Latvia with Pope Innocent III granting Latvia and Estonia the status of an ecclesiastical state, called Terra Mariana — the land of Mary.

For hundreds of years the Latvians resisted, with varying degrees of success, the onslaught of foreign armies fighting for control of their country and of northeastern Europe. In 1795 Russia conquered all of Latvia and held it for over one hundred years. The collapse of the Russian Empire during World War I enabled many nations of eastern Europe to gain their independence. Latvia became an independent democratic republic on November 18, 1918. After a war of liberation against the German and Russian armies, Latvia and the Soviet Union signed a peace treaty in 1920. The Soviet Union renounced "forever" any claims to Latvian territory and pledged to respect its status as a sovereign nation. However in June, 1940, following the Molotov-Ribbentrop pact between Nazi Germany and the Soviet Union — which divided Eastern Europe — the armed forces of the Soviet Union occupied Latvia, Lithuania and Estonia. In August of 1940, a special session of the Supreme Soviet Moscow declared Latvia a Soviet Socialist Republic, in defiance of international law, Latvia's Constitution, and against the wishes of the Latvian people.

Today the Latvian nation remains under foreign occupation, but it refuses — as it has always done throughout history — to accept the finality of slavery.

THE DAYS OF INDEPENDENCE

During the years of independence, Latvians, without the aid of other nations, rebuilt and wiped out the scars of World War I in just a few years. The Agrarian Reform Law created new family-owned farms. Farm output became large enough not only for domestic consumption, but also provided a surplus for grain exports. Towards the end of the thirties, a growing market for export of cured ham developed with the United States. Industries were built around Latvia's natural resources: forests, peat, clay, limestone, dolomite and gypsum. By 1938 Latvia had risen to fourth place among European butter exports, with a yearly export of 50 million pounds. Latvia's foreign trade was directed toward the West. Great Britain and Germany together absorbed about 70% of Latvia's exports, and contributed 60% to the total value of imports.

Latvia's standard of living was one of the highest in eastern Europe. During the thirties, Latvia had the highest percentage of youth attending high schools and colleges of any European country. In addition to the University of Latvia, there was also an Academy of Agriculture,

an Academy of Fine Arts and a Conservatory of Music. Literature and other branches of art based on folk traditions flourished. A state opera and several theaters were maintained by government subsidy in the capital city, Riga.

Perhaps the most impressive of the cultural events were national song festivals. The first song festival, held in Riga in 1873, was considered a milestone in the Latvian national awakening. These festivals acquired symbolic meaning. The ninth festival, in 1938, had a combined chorus of 17,000 voices and several hundred thousand in attendance.

Politically, Latvia became a member of the League of Nations in 1921. The United States recognized de jure the independence of Latvia in 1922. Since that time the U. S. has never changed its policy towards the independence of Latvia and has never recognized the forcible occupation of Latvia by the Soviet Union. The Latvian Legation is still in Washington, D.C. The present Charge d'Affairs is Dr. Anatol Dinbergs.

A LINGUISTIC RARITY

Latvian is the second oldest living language within the Indo-European group of languages. Together with its sister tongue, Lithuanian, they constitute the Baltic branch of languages. The third member, Old Prussian, has been extinct since the 16th century. Because of their value in the studies of comparative linguistics, these languages are currently being taught by a number of universities in the United States. Western Michigan University is conducting intensive seminars in Latvian language and literature in the summer program.

LATVIAN FOLKSONGS

The Latvian language finds its most lyrical and expressive use in the folksongs or *dainas*. Written in the trochaic and dactylic meters, the *dainas* are rich in experience, feeling and folk wisdom. There are more than 900,000 *dainas* and their variants. They cover the human experience: birth, childhood, love, marriage, death, nature and the changing seasons; holidays and festivities; work in the fields, pastures and home; mythology; and the struggle against foreign invaders and oppressors.

Song has always been an essential part of Latvian life. The archives of Latvian folklore contain 12,000 original melodies and 8,000 variations. Genuine folk music, folksongs and choral singing still remain today an integral part of

Latvian national and social life. A revival of the ancient art of the Latvian folk instrument, *kokle*, is responsible for making the music of Latvia more widely known in the West.

THE KOKLE

The *kokle* belongs to a small, independent family of musical instruments found within the area that contains Finland, Karelia, Estonia, Latvia and Lithuania. Though the people inhabiting these countries speak different languages and have different cultural characteristics, the Latvia KOKLE, the Finnish KANTELE, the Estonian KANNEL and the Lithuanian KANKLES are undoubtedly related. However, if these instruments have had a common ancient source, they have been developed independently by each people.

The *kokle*, being the best known Latvian folk instrument, dates back to the 17th century, although legends and chronicles indicate its existence long before that time. The body of the *kokle* is carved from a single piece of wood, covered with a separate deck or sounding board. The size, proportions, ornamentation, choice of wood and number of strings differ from instrument to instrument, giving each one its own individual appearance and sound.

Until a few decades ago, the art of *kokle* playing had become almost extinct. Now there are some 400 *kokle* players in the United States and Canada. A *kokle* festival is held annually, the last one being in October, 1976, in Newton, Massachusetts.

The best known *kokle* group is the Latvian Folk Ensemble of New York, which has recorded many of the oldest Latvian folk songs as well as melodies by contemporary composers.

FOLK DANCES

Folk dances form an important part of Latvian culture, reflecting the rather serene northern character. One should not expect them to be outbursts of temperament and the spectacular jumps that distinguish most of the Slavic dances. The dignity of these Latvian folk dances does not deprive them of their cheerfulness and playfulness. In this respect they show considerable similarities with the Scottish and Scandinavian dances.

Today, as ever, young people of Latvian descent delight in their folk dances and thus contribute to the enrichment of American cultural life.

LATVIANS IN THE UNITED STATES

I. Early Latvian Colonists

Latvian history in America began in 1638, when Peter Minuit, who was commissioned by the West India Company to establish a Swedish colony on Delaware Bay, brought over a group of colonists. Among these were four Latvians. In 1687, a number of Latvians arrived here from Tobago, after the British had conquered and occupied this colony, belonging to the Duchy of Courland, a province of Latvia. Throughout the 17th-19th centuries, most of the Latvians settled on the East Coast, especially in Boston, Philadelphia and New York. But there were also Latvians among the California gold prospectors, the Wisconsin farmers and lumberjacks, and even the pioneer car designers. Seven years before Henry Ford, a Latvian named Augusts Krastins patented his "Krastin Gasoline Automobile" and initiated many refinements still used in the auto industry. Many place names throughout the United States, such as Riga and Livonia, attest to the presence of Latvians.

II. The First Latvian Organizations

As the number of Latvian immigrants increased, they began to organize. In 1880, Jacob Seeborg founded the Boston Lettish Society; in 1894, the Latvian Lutheran Church was built in Boston, and in 1896, the Reverend Hans Rebane published the first Latvian newspaper in this country, *Amerikas Vestnesis*. The oldest Latvian civic group still in existence is the Philadelphia Society of Free Letts (established in 1892).

III. Twentieth-Century Emigres

The dramatic military and political events in eastern Europe during the first part of this century increased the number of Latvian immigrants in the U. S. to 30,000. This number remained stable until the large wave of the fifties. Among the first was a young man, Karlis Ulmanis, the future president of Latvia, who graduated from the University of Nebraska in 1909. Many of his later policies reflected his American experience. He introduced in the independent Latvia the 4-H Club, YMCA and YWCA, and Arbor Day. His innovations in agriculture and dairy farming, based on American practices, made Latvia a major European exporter of dairy products. In 1940 Ulmanis was arrested and deported to the Soviet Union, where he reportedly died two years later.

The 200,000 Latvians who fled their homeland during World War II because of Soviet occupation eventually found refuge in many countries of the Free World. The largest group settled in the United States. A 1974 survey conducted by the American Latvian Association brought in over 31,000 replies. Among other data, this survey showed that over 70% of the Latvians are homeowners, 55% have either completed or have college education (90% under the age of 35), and over 95% have participated in political elections.

Some 600 Latvian scientists and scholars teach at American universities, and about as many are practicing physicians and dentists. Other professions are equally well represented. Latvians in this country are socially, culturally and politically active. There are Latvian churches and Sunday schools, professional, scientific and scholastic societies, as well as associations of artists, writers, musicians, journalists, architects, physicians, war veterans; sororities and fraternities, theatrical groups, youth and student organizations, Boy and Girl Scouts — about 400 organizations in 70 locations. Books and periodicals in the Latvian language are continuously published in large numbers. The organization that coordinates the social and cultural needs of the American Latvians is the American Latvian Association in the United States, Inc. — a non-profit, nonpolitical organization founded in Washington, D.C. in 1951. Its primary objective is to preserve Latvian ethnic identity and unity within modern American pluralism; to publish textbooks for Latvian ethnic schools; also to sponsor the three Latvian-language summer high schools in order to encourage bi-cultural studies. The Latvian Institute, a research and learning center and depository, aims to foster the preservation and continuation of the ethnic heritage in its myriad forms and to study its place in the American society.

Around the world, Latvians today continue to maintain their ethnic heritage in anticipation of the day when an independent Latvia will once again join the family of free nations.

American Latvian Association in the United States

LATVIAN ORGANIZATIONS AND CHURCHES IN GREATER BOSTON

American Latvian Theater of Boston

c/o Vitolds Vitols
161 Homer Street
Newton, MA 02159

Purpose: To present plays in the Latvian language for Latvians living in the Northeast and eastern Canada.

American National Latvian League in Boston, Inc.

c/o Dr. Ilga Dinbergs
64 Sigourney Street
Jamaica Plain, MA 02130

Purpose: To bring together in fellowship Latvians in the Greater Boston area for cultural cooperation, promotion of education and the cultivation of Latvian traditions.

Baltic American Society of New England, Inc.

c/o International Institute
287 Commonwealth Avenue
Boston, MA 02115

President: Jaak Juhansoo

Purpose: To provide artists of Estonian, Latvian and Lithuanian background an opportunity to present themselves and their musical culture. The Baltic American Society is the sponsor of the Baltic Concert Series which is in its eighteenth season.

Boston Latvian School, Inc.

64 Sigourney Street
Jamaica Plain, MA 02130

Principal: Naija Slesers
Purpose: In its 27th year, the Latvian School seeks to maintain and perpetuate the teaching of Latvian cultural heritage and language. It is affiliated with the American Latvian Association of the United States, Inc.

Boston Latvian Evangelical Lutheran Trinity Church

c/o Rev. Karlis Kampe
62 Mozart Street
Jamaica Plain, MA 02130

Purpose: To assemble Latvians for religious worship.

Daugavas Vanagi: Latvian Welfare Society of Boston, Ma., Inc.

c/o Liepins
14 Orchard Street
Jamaica Plain, MA 02130

Purpose: A social organization devoted to maintaining Latvian culture by organizing social functions and cultural activities.

Jamaica Plain Lutheran Church

Rev. Frisic Ruperts
100 Rockview Street
Jamaica Plain, MA 02130

Purpose: To provide worship services in the Latvian language thereby preserving the Latvian language in family circles and in church.



Latvian Baptist Church of Boston

Rev. Ernests Spigulis
Stratford Street Baptist Church
West Roxbury, MA.

Purpose: To assemble Latvians for worship in the Latvian language.

Latvian Boy Scouts

c/o Aivars Oga
38A Farquhar Street
Roslindale, MA 02131

Purpose: To develop skills to help other people according to the principles of Latvian Boy Scouts and U.S. Boy Scouts.

Latvian Choral Group "Liga"

13 Revere Street
Jamaica Plain, MA 02130

Purpose: To promote the singing of Latvian music, works by Latvian composers and arrangements of Latvian folk melodies.

Latvian Cultural Center and Trust

c/o Stanislaus Dulevskis
55 Himmelgarb Street
Mills, MA 02054

Purpose: To locate, purchase, develop and maintain property suitable for a cultural community center for the Latvian community of Greater Boston.

Latvian Evangelical Lutheran Mission Congregation at

Central Congregational Church
Rev. Nikolajs Ozols
16 Olmstead Street
Jamaica Plain, MA 02130

Purpose: To preserve the heritage of the Christian and Latvian religious and ethical education and customs.

Latvian Folk Dance Group of Boston

c/o Lidiya Abolins
54 Malcolm Road
Jamaica Plain, MA 02130

Purpose: To popularize the Latvian dance heritage among young Latvians.

Latvian Girl Guide Unite "Sauleskalns"

c/o Mara Efferts
62 Toxeth Street
Brookline, MA 02146

Purpose: To develop skills to help other people according to principles of Latvian Girl Guides and U.S. Girl Scouts.

Latvian Lutheran Exile Church

Rev. Imants Kalnins
58 Irving Street
Brookline, MA 02146

Purpose: To assemble Latvians for religious workshop and to perpetuate Latvian culture.

Piektvakars Poduris

c/o Janis Melngailis
188 Homer Street
Newton Center, MA 02159

Purpose: To promote the study of Latvian folklore and traditions.

The Sixth Latvian Song and Cultural Festival for Boston

(June 30-July 4, 1978)
c/o Janis Bibevicks
14 Brook Street
Sherborn, MA 01770

Purpose: To preserve Latvian cultural heritage and to foster new creations in the cultural fields.

songs are symbolic. The symbolic pervades all songs, creating an impression of modesty and even naivete. Love, suffering and death and presented through symbols. One never finds lust, revenge, restlessness or boastfulness in Lithuanian folksongs. Symbolism, in other words, hides the harsh realities of life.

The Lithuanians speak a language closely akin to Sanskrit, the tongue that was the ancestor of Persian, Urdu, Hindustani, Greek and Latin. A copious, organic language, rich in diminutives and comparatives, the Lithuanian tongue contains over 500,000 words. Contrary to popular American belief, Lithuanian is not a Slavic or Germanic language.

There are four and a half million Lithuanians in the world. Over one and a half million Americans are descended from this folk.

The written Lithuanian literature had its inception in the first half of the sixteenth century. The first Lithuanian poet to achieve international recognition was Kristijonas Donelaitis (1714-1780). His epic poem *Melai* (The Seasons) has been translated into the English, German, Polish and Russian languages. The bard of the 19th century national renaissance was the romantic priest J. Maironis (Msgr. Jonas Maciulis). Among his literary contemporaries the realist Zemaite (Julija Zymantiene) and Vaizgantas (Rev. Juozas Tumas) drew vivid pictures of Lithuanian peasant life.

Among the prominent writers of the 20th century we must include the romantic poet Jonas Aistis, lyricist Bernardas Brazdionis, Faustas Kirsas, impressionist novelist Ignas Seminius and the neo-romanticist poet, novelist and playwright Vincas Mykolaitis-Putinas. In the field of Lithuanian drama, the names of Vincas Krevė and Balys Sruoga are the most prominent.

The Lithuanians have a rich store of folk art, especially in woodcraft and wood sculpture. The most prominent and original Lithuanian artist was the symbolic surrealist Mikalojus K. Ciurlionis. According to the French author Roman Roland, "It is difficult to express in words the excitement this extraordinary artist Ciurlionis awakens." The acknowledged patriarch of Lithuanian music is the composer Juozas Naujalis.

The ancestors of the Lithuanians settled in the Nemunas valley about 2000 B.C. For long centuries the Lithuanians remained hidden and protected from foreign incursions and the mass movement of peoples by great forests and morasses. In 1936 Grand Duke Mindaugas

emerged as sole ruler of a unified Lithuanian state. In 1251 Mindaugas embraced Catholicism and two years later was crowned king of Lithuania. Lithuania enjoyed from the thirteenth to fourteenth century a succession of capable rulers, notably Mindaugas, Vytenis, Gediminas, Algirdas, Kestutis and Vytautas. The Grand Duchy of Lithuania emerged as a powerful state in Eastern Europe with territories stretching from the Baltic to the Black Sea, embracing Byelorussia, the Ukraine and western Russia. In 1362 Algirdas defeated the Tartars and thus saved Europe from Mongol onslaughts.

Lithuania reached its zenith under Grand Duke Vytautas the Great who elevated her to first rank among European powers. It was during the reign of Vytautas, in 1410, that the allied Lithuanian and Polish forces inflicted a crushing defeat upon the Teutonic Knights at Gruenwald-Tannenberg. Russian and Polish historians bear witness to the tolerant attitude of the Lithuanians in preserving the religion, language and customs of the conquered lands. A remarkable feature of that rule was that administration of those lands was entrusted for the most part of princes of the ruling Lithuanian dynasty who had embraced the religion of the conquered population.

In 1386 Grand Duke Jogaila had married the Polish Queen Hedwig d'Anjou and the Lithuanian dynasty of Jogaila-Jagiello occupied the Polish throne for two centuries. Simultaneously with this dynastic marriage, Lithuania adopted Roman Catholicism which today is professed by over 80 percent of the Lithuanians. The growing Muscovite menace led to the establishment of the Lithuanian-Polish Commonwealth in 1569 at Lublin. A common king was to be elected by the nobility of both nations in diet which was to maintain a common foreign policy. However, both states retained their distinct councils, administrations, armies, treasuries and law courts. Disastrous wars with Moscow and Sweden in the 17th century, as well as internal strife, weakened the dual state to such a degree that in 1772-1795 it was partitioned three times among Russia, Prussia and Austria. As a result of these partitions, the greatest part of Lithuania was annexed by Russia.

Lithuania's subjugation by Russia lasted for 120 years. However, the Lithuanians never lost the hope of regaining their national independence. In 1812 they actively supported Napoleon against the Russians. In 1831 and 1863 they revolted against Russian occupation. During the 1905

THE LITHUANIANS

The Lithuanians together with the Latvians constitute a distinct cultural group of Indo-Europeans, known as the Alsatian or Baltic group. Lithuania is a nation about the size of Pennsylvania or Ireland. Situated on the southeastern shores of the Baltic Sea, it has Latvia as its neighbor to the north, on the east is Byelorussia, on the south and southwest it touches Poland; on the west is the Baltic Sea. The Lithuanians possess an ancient culture rich in lyric folksongs, proverbs, folktales and myths.

The most striking feature of Lithuanian culture is the precedence of idea over form. In Lithuanian culture, the formal stereotype, sacrificing idea to form, was never strong. The Lithuanians are not like the Hellenic creators of a culture of form. They are by nature adverse to all that is glaring and gaudy to the eye. In the Lithuanian world of color we meet neither pietistic colorfulness nor painful combinations.

The Lithuanians do not create handsome and distinct forms, but profound and sublime ideas. Hence, the Lithuanian culture is a culture of ideas. For that reason Lithuanian culture is attended by a strong longing for the transcendental ideal and by a fatalistic pessimism, because, philosophically speaking, an ideal is hard to embody in real life. The idealistic attitude in the concept of life has always a distinct advantage over the materialistic outlook. In a word, Lithuanians are not a pragmatic people; they have a proclivity toward daydreaming and modest expression.

Lithuanians express their ideas through symbols. Symbolism is rather pronounced in all art forms. Without exception, Lithuanian folk-

Russian Revolution a Grand Congress of Lithuania, composed of 2,000 delegates, met in Vilnius on December 4-6 and demanded autonomy for Lithuania — with a parliament elected by universal suffrage.

With the outbreak of World War I, many Lithuanian committees were organized in Europe and the United States to press the Lithuanian demands for independence. In September, 1917, a National Conference of Lithuanian leaders met in Vilnius and elected a National Council (Tautos Taryba) of 20 members. On February 16, 1918, the Council unanimously proclaimed the restoration of Lithuania's independence. On November 11, 1918, the Council proclaimed itself the provisional government of the Republic and formed the first cabinet.

During the 22 years of independence, the Republic of Lithuania made great strides in economic, social and cultural fields. In an impartial assessment of the period of Lithuanian independence, Ernst J. Harrison, British Vice-Consul in Kaunas, wrote: "... the resuscitated Lithuanian State made great progress in almost every sphere of constructive activity ... The introduction of agrarian reform soon after the recovery of independence converted Lithuania from a country of great landowners into one of smallholders, hard-working farmers directly interested in the national well-being. The government promoted the transition from grain agriculture to stock breeding and dairy farming, based upon large-scale co-operatives whose initiative and enterprise stimulated the expansion of foreign trade. Thus the production was steadily increasing; a stable currency had been introduced and maintained ... Advances were also made in the sphere of social services which were virtually nonexistent under former Russian rule. Measures concerning the care of children, the sick, accidental injury, unemployment and destitution, national health and sanitation were rapidly developed. The progress of the country was such that the general standard of well-being steadily rose ..."

On June 15, 1940, the Republic of Lithuania, following a trumped-up ultimatum, was occupied by a large Soviet army. The Kremlin's agents immediately formed a puppet regime and called it the "Lithuanian People's Government." This puppet government, with the help of the Red Army and the Communist Party apparatus, handpicked a so-called "People's Diet" which immediately asked the Kremlin to incorporate

Lithuania into the USSR. The Supreme Soviet of the USSR complied on August 3, 1940, and Lithuania was designated a Soviet Republic. It should be noted that the Government of the United States has never recognized the forced incorporation of Lithuania into the Soviet Union.

Lithuanians flocked to the United States in search of freedom from persecution, freedom from want, religious freedom, and economic freedom. Immigrants from Lithuania had settled in North America as far back as the first half of the 17th century. Lithuanians may have settled in the Dutch colony of New Amsterdam as early as 1651. It is well-documented that one Dr. Alexander Carolus Kursius (Kursius) taught Latin from 1659 to 1661 in New Amsterdam. This Lithuanian doctor is credited with being the first secondary school teacher in America.

The first Lithuanian in Boston was the nobleman Felix Miklaszevicius (Miklashevicius). On September 5, 1782 the Continental Congress granted Miklaszevicius of Boston the right to use his ship "Scotch Trick" in privateering operations against British shipping. On March 18, 1783, the Council of Massachusetts Bay commissioned Miklaszevicius to use his schooner "Prince Radvil" in privateering operations against the British.

Following the unsuccessful 1831 Revolt many young Lithuanian and Polish nobles fled abroad. Among the rebels who fled was Major Joseph Hordynski, late of the 10th Regiment of Lithuanian Lancers, attached to the Corps of General Gelgaudas-Gielgud. Through the aid of Samuel Gridley Howe of Boston, Hordynski came to the U. S. in 1832. Here he published his book, "The History of the Late Polish Revolution," reprinted in Boston in four volumes in 1832 and 1833. Hordynski's book gave a first-hand account of the revolt in Lithuania. For an introduction Hordynski summarized Leon Chodzka's brief history of Lithuania. Therefore, Hordynski should be credited with writing the first history of Lithuania in America.

The names of nine Lithuanian immigrants in Massachusetts can be found in the muster rolls of the Union Army and Navy.

Around 1880 Lithuanian immigrants began to form the nucleus of a community in South Boston. They were employed in iron works, cordage, fertilizer plants, sugar refining and the garment industry. In 1889 the first Lithuanian beneficial society of Boston, the Society of St. Casimir was set up. It was reorganized on July 1, 1899. The Society of St. Casimir concerned itself



not only with disability and death benefits but also organized lectures and cultural programs. On April 29, 1891 the Society of the Soldiers of Grand Duke Vytautas was formed. This cultural and civic organization was active for 50 years.

In 1895 Rev. Juozas Gričius held the first Lithuanian language Masses at a local church on Shawmut Ave. In 1896 the local Lithuanians formed a parish committee. By 1902 the committee raised enough money to build a Catholic Church on West 5th Street in South Boston. The church was consecrated as St. Peter's on January 1, 1904 when Rev. Jonas Zilinskas held the first Mass.

The Lithuanians in Boston are a literate group and have been responsible for the issuance of thirty Lithuanian-language newspapers and

magazines in Boston. The first newspaper, *Bostono Lietuviskas Laikraštis*, appeared on November 1, 1895. A number of other periodicals had their start in Boston and are still published in other cities. They include *Darbininkas*, *Tevyne*, *Laise*, *Vytis* and *Sandara*. The most durable Lithuanian-language newspaper in Boston is *Keleivis*. On February 9, 1905 Antanas Zvingilas began the publication of a new paper, *Keleivis* (The Traveler). Its first editor was Mikas Paltaunavicius. In 1908 J. Geguzis and Stanley Michelson purchased the paper. Under the editorship of S. Michelson, *Keleivis* gained wide influence as the organ of Lithuanian American Socialists. Following Michelson's retirement Jackus Sonda became the chief editor. *Keleivis* still appears as the Massachusetts Lithuanian weekly newspaper. Its current address is 636 East Broadway, South Boston.

It should be noted that *Keleivis* press published a number of Lithuanian-language books. The Catholic *Darbininkas* and national liberal *Sandara* also published books in Lithuanian in Boston.

Special mention should be made of the publication of a complete Lithuanian-language encyclopedia in Boston. Juozas Kapocius set up the Lithuanian Encyclopedia Press in 1953. Three editors coordinated over 600 contributors. Between 1953 and 1968 *Lietuvių Enciklopedija* appeared in 35 volumes with an average of 544 double-column pages per volume. In 1969 a 36th volume of addenda was published. This was the first complete Lithuanian encyclopedia anywhere covering all subjects and topics of Lithuanian and general interest. Juozas Kapocius also published the writings of the Lithuanian classical writer Vincas Krevė in 6 volumes, Bronius Kviklis' Lithuanian geographic atlas, *Mūsų Lietuva*, in 4 volumes, and numerous monographs and works by other Lithuanian authors. In 1969 Mr. Kapocius began the preparation of a six-volume Lithuanistic encyclopedia in English, entitled *Encyclopedia Lithuaniae*.

On April 1, 1934, Stephen and Valentina Minkus began their radio program in Boston. This program, which can be heard on Sundays, 1:00-1:30 p.m. on WLYN (1360•k), is the oldest Lithuanian language program in New England. On March 7, 1954, Petras Viscinis began broadcasting the "Liberty Bell" Lithuanian program over Station WBMS on Sundays. On March 22, 1969, Mr. Viscinis' radio program merged with the Lithuanian Radio Hour (founded

in 1934). This program, known as the "Lithuanian Radio Hour," can be heard on Sundays, 11:00-12:00 noon over WHIL (1430 KC AM or 107.9 MC FM).

Space does not permit an exhaustive enumeration of the Lithuanian organizations and clubs and their activities. The Lithuanian community of Boston numbers some 15,000 persons concentrated in South Boston and Dorchester. During the past fifteen years the younger generations have moved to the suburbs within the confines of Route 128. The main thrust of the Boston Lithuanian migration is southward toward Cape Cod and Providence. However, the active elements of the community are still loyal to Boston-based societies and organizations. The main Lithuanian organizations of the Lithuanian Americans of Greater Boston are:

Institutions:

1. St. Peter's Lithuanian R.C. Church, 50 Orton-Marotta Way, South Boston
2. South Boston Lithuanian Citizens Association, 368 W. Broadway, South Boston
3. Lithuanian Evangelical Parish (lacks a permanent shrine)
4. Lithuanian Cultural Club, International Institute, 287 Commonwealth Ave., Boston, Mass.
5. American Legion Stephen Darius Post No. 317, 168 H St., South Boston
6. Lithuanian National Home, 474 East Fourth Street, South Boston
7. Lithuanian Saturday School, Gavin J. H. School, Dorchester Ave., South Boston

Media:

1. Keleivis, 636 East Broadway, South Boston, Mass. 02127
2. Lithuanian Encyclopedia Press, Inc., 395 West Broadway, South Boston
3. Lithuanian Radio Broadcasting Corp., 502 Broadway, South Boston
4. Lithuanian Radio Hour, 173 Arthur St., Brockton, Mass.
5. Garsas-Wave Radio Program, WBUR (Sundays 1:30-2:00 p.m. — 90.9 FM)

Civic Organizations:

1. Lithuanian American Council, Boston Chapter
2. Lithuanian Roman Catholic Federation, Boston Chapter
3. Sandara — Lithuanian National League of America, Chapter 7
4. Lithuanian American National Society, Boston Chapter
5. Lithuanian Workers Society, Chapter 21
6. Lithuanian American Socialdemocratic Federation, Boston Chapter

Benevolent and Fraternal:

1. Lithuanian United Relief Fund of America, Chapter 17
2. Lithuanian Roman Catholic Alliance of America, Chapters 21 and 94
3. Lithuanian Alliance of America, Lodges 43, 175, 308, 359, and 365
4. Lithuanian Workers Association

Cultural:

1. Lithuanian Community, Inc. (Bendruomenė), Boston Chapter
2. Lithuanian Folk Dance Ensemble of Boston, directed by Ona Ivaska
3. Society of Lithuanian Patriots
4. Lithuanian Saturday Evening Cultural Club
5. Lithuanian Cultural Club
6. Lithuanian Association of Vilnius Province, Boston Chapter
7. Society of Lithuanian Engineers and Architects, Boston Chapter
8. Boston Lithuanian Chess Club

Veterans:

1. Stephen Darius Post of the Lithuanian Legion of America
2. Ramove, Lithuanian Veterans Association
3. Lithuanian National Guard in Exile, Boston Post

Youth and Students:

1. Ateitis — Catholic Student and Alumnae Federation
2. Boston Lithuanian Student Club
3. Neo Lithuania Student Corporation
4. Sviesa Santara Student and Alumnae Federation
5. Knights of Lithuania, Council 17
6. Boston Council of Lithuanian Boy and Girl Scouts
7. Zidiny, Lithuanian Girl Scout Auxiliary

Women:

1. Federation of Lithuanian Women's Clubs, Boston Club
2. Lithuanian Roman Catholic Women's Federation

Music:

1. Boston Lithuanian Sextet

Algirdas Budreckis



BALTIC SCHEDULE

City Hall Galleries

Bostonian Gallery

Human Rights

Mezzanine

Scollay Sq.

Outside Main Bal.

Council Bridge

Kennedy's Dept. Store Window

Events

6 September 1975

13 September 1975

28 September 1975

30 September 1975

Media

5 September 1975

7 September 1975

15 September 1975

7 September 1975

14 September 1975

21 September 1975

28 September 1975

An exhibition of editorial cartoons by Estonian-American Edmund S. Valtman.

Abstractions on Estonian Themes (painting exhibition) by Estonian-American Tiit Raid.

Latvian Ethnography.

Photo essay of Latvian cultural activities in Greater Boston.

Exhibit of photographs, concert reviews, record album covers of performing artists, arranged by the Baltic American Society of New England, Inc.

Historical pictures of Lithuanians in Boston.

Lithuanian Belts and Sashes.

Estonian Needle Painting by Estonian-American Reek Pukk.

Estonian handicrafts, Latvian mittens and socks of traditional design, Lithuanian amber and Baltic jewelry.

Latvian and Lithuanian wall hangings and tapestries.

Lithuanian church miniatures and accompanying pictures.

National costumes and maps.

Anna Prigader's "Princess Gundega and King Brusubarda" in original Latvian performed by New York cast, scenery by TV artist Evalds Dajevski. At John Hancock Hall Auditorium, 180 Berkeley St., Boston. (English synopsis will be provided.)

Estonian, Latvian, Lithuanian Festival at Roberto Clemente Park, noon-9:00 p.m.

Folk Dance and Song Festival at English High School Auditorium. 5:00-9:00 p.m.

Baltic Concert Series with Anda Zirnite on piano. At the First and Second Church of Boston in cooperation with the Baltic Society of New England. Tickets: \$5.00 (Series subscription: \$10.00) Contact: Ms. Mara Eperis, 62 Toxbeth St., Brookline. Performance at 3:00 p.m.

Concert: Lithuanian Chamber Music at the First and Second Church of Boston at 7:30 p.m.

"The Boston Legacy" Channel 5, WCVB-TV at 7:30 p.m.

"The Boston Legacy" rebroadcast Channel 5, WCVB-TV at 9:30 a.m.

"Catch 44" Channel 44, WGBX-TV at 8:30 p.m.

*Sundays on WCRB, 13.30 AM or 104.6 FM: The Latvian Heritage Foundation Evenings at 8:00 p.m.

The whole broadcast will be dedicated to "Festival Bostonian."

Interview with Mr. Vitalijs Osins, choreographer of classical ballet at the Boston Conservatory of Music.

Interview with Mr. Rutkovskis, assistant director of Boston Public Library.

Interview with Mr. J. Bibelnicks "Looking into the Future: Latvian Song Festival in Boston 1978."

**Fridays, 8:00 p.m. on WBUR, 90.9 FM "Garso Bangos" a Lithuanian Program in English.

to refrain from going up to the groups of half-tipsy, half-riotous Genoese or Neapolitan sailors from whom these voices proceeded and offering to shake hands with them for our dear country's sake."

One of the most interesting Italian sailors in America was Giovanni Dominis, who became a master of a ship plying between Boston and the Pacific and who brought to Massachusetts in 1831 the first cargo of salmon from the Columbia River.

As it had been earlier true of Italian migration throughout Europe, artists, scholars, musicians, dancers and other educated people were well-represented among these newcomers to Boston.

Michael Felice Corne, a painter and muralist from the island of Elba, came to the United States in 1799 at the suggestion of the famous Salem merchant, Elias Hasketts Derby. Corne lived in Salem for several years and then lived in Boston on Hanover Street until 1822 where he became particularly noted for his painting of ships and naval battles of the War of 1812. A number of them are in the Peabody Museum of Salem, while his frescoed ceiling of the cupola of the Pickman-Derby-Booth house, which shows the Salem fleet in its most glorious days, is at the Essex Institute. Corne is remembered locally, in a story perhaps more legend than fact, for introducing the tomato to New England and convincing the colonists that these tomatoes or "love apples" as they were known then, were not poisonous.

The art of music had had initially a difficult time in being fully appreciated in Massachusetts. The first colonists had considered it a frivolous and useless diversion, and, in 1675, there had even been proposed a law which would have banned the use of all musical instruments other than flutes, drums and jews-harp. Fortunately this attitude changed, and music in Boston received an important contribution from the Italians.

Among the first Italian musicians to arrive in Boston was Filippo Traetta, son of the noted Venetian composer, Tomaso. Traetta opened his "American Conservatorio of Boston" in 1799 and also published several manuals on the art of singing.

In 1819 at the New England Museum on Court Street, a certain Signor Helene, (lately arrived from Italy), gave a "grand musical concert of new invention" which must have appeared extraordinary to Bostonians. Signor Helene was advertised as the "only person in the United States who can play on FIVE instruments at

once — Italian violin, Chinese bells, Pandean pipes, Turkish cymbals and tenor drum — at the same time and, astonishing to relate, all in unison and perfect time. He will also accompany the Italian violin with his mouth, in imitation of the Mocking Bird."

In 1807 Francesco Masi's Italian Band began to play at the dances and assemblies of Boston society. Masi also taught violin and cello and, in 1815, published several waltzes and pianoforte pieces.

Charles Nolcini taught and composed music in Boston during the 1820's and later became the organist of King's Chapel.

Luigi Ostinelli, the accomplished violinist, is said to have been "one of the half dozen men and women to whom Boston owes its musical beginnings." Ostinelli was involved in the organizing of the Philharmonic Society of Boston in 1810, played the violin for the orchestra of the Handel and Hadyn Society (which was founded in 1815 and is still functioning today), and was made an honorary member of this society. His violin concerts were widely acclaimed in Boston.

The first Italian to operate a dancing school in America seems to have been Vincenzo Masi, brother of the musician Francesco. He was active between 1807-1818 and, together with his brother and other relatives, played and sang at many of Boston's fashionable dances.

The best known Italian dancing teacher in Boston, however, was Lorenzo Papanti, who was from Leghorn, and came over to America as a musician on the frigate Constitution. His school, which was to remain open until 1899 in its spacious hall on Tremont Street with its twelve high windows and crystal chandeliers imported from Paris, was well-known and highly valued in Bostonian society. It was at Papanti's Hall, as it became known, that an elaborate banquet of twelve courses was held in honor of Charles Dickens during his triumphant visit to Boston in 1868.

In the 1820's a new element came into the Italians of Boston; political exiles, men who were hoping and fighting for a united Italy, a dream that was not to be realized until 1861-1870.

At Harvard the Italian language was first taught in 1826 by such an exile, the author Pietro Bachi. Antonio Gallenga, the scholar and writer, tells us in his memoirs that Bachi, who lived in "a low locality, given up to pawnbrokers, gin-shops, and coach-and-omnibus offices," was a "Sicilian of good family and had left Palermo for

THE ITALIAN PRESENCE IN BOSTON

It was the voyages (during the period 1497-1508) of the Venetian sea-captains, Giovanni Caboto (John Cabot), and his son, Sebastiano, who were sailing in the service of the English king, that caused Massachusetts and the future site of Boston to be claimed by England.

It was also the discovery by Caboto of an abundance of cod in the waters off Massachusetts that attracted much attention in Europe. Italians arrived as boatbuilders, sailors and fishermen. There were also some Jesuit priests dedicated to missionary work among the Indians, a few adventurers and merchants, but from 1630, the year Boston was founded, through the end of the eighteenth century, the numbers of Italians in Boston was not very large. There is mention in Samuel Sewall's diary of Guiseppe Brisco, a member of the town watch in 1679, and the merchant, Giovanni Mico, who was a Boston seaman.

After the Revolutionary War and American independence, increasing numbers of Italians came to Boston, which was now one of the centers of the young and prosperous republic.

Boston's Mediterranean trade expanded to impressive proportions, not all of which was carried by American ships. Some of it was carried by Sicilian and Sardinian ships. Italian ports of destination for Boston ships included Genoa, Leghorn, Sardinia, Messina, Marsala, Palermo and Trieste. A visiting Italian scholar who lived in Boston during this period tells us how he used to "stand still in the streets of Boston when the unfamiliar accent of our Italian dialect struck my ear, and it was as much as I could do

some cause which he did not choose to explain. Landing in Boston, he had taken at once to the business of a teacher of Languages, as Pietro Maroncelli and some of his fellow-prisoners had done before him."

With Bachi, Gallenga found another Sicilian and political exile, Pietro D'Allessandro. D'Allessandro, "a poet by trade — a romantic, tragic, and elegiac poet," found time from his employment as a teacher of languages and speculator in the stock exchange to publish a poem in Italian verse, entitled "Monte Auburno" — a pathetic illustration of the garden cemetery of Boston, the pride of its citizens — cast in the mold of Foscolo's classical work, "I Sepolcri," and not without some slight reminiscences of Gray's "Elegy." The poem had some success and was translated into English.

After Bachi, another Sicilian political exile, Luigi Monti, taught at Harvard. Monti, in a letter, has said, "At the University of Palermo, I took an active part in the Revolution of 1848-49 with my fellow-students and was obliged to emigrate. I came to America in 1850 and established myself in Boston as a teacher of my native language." Monti, who later was also on the faculty at Wellesley and Vassar, wrote several textbooks and finally ended up as the American consul in Palermo.

Up to the 1850's, just before the American Civil War, the Italian presence in Boston could be characterized as small in number (less than several hundred), fairly well-educated and skilled, permanently settled, and assimilated into the life of the city by work and marriage. There was not, as yet, a particular neighborhood in Boston that was considered Italian.

The Italian presence, however, did not depend on numbers alone; it was greatly magnified by the effect of Italian culture upon Boston. Italian was a language many civilized Bostonians, and especially Brahmins, learned, if only to read Dante in the original. The scholar Gallenga tells us how in 1836 he earned some money by reading Dante to Governor Everett of Massachusetts.

Many writers in Boston's flourishing literary scene displayed the strong influence of Italy and its culture in their work. These included Henry James, Nathaniel Hawthorne, William Dean Howells and Henry Wadsworth Longfellow (who made a complete translation of Dante's *Commedia*).

Henry Adams was an ardent admirer of Giuseppe Garibaldi, that great fighter for human

freedom throughout the world who would become one of the makers of modern Italy, and Margaret Fuller, among many other Bostonians, adored Giuseppe Mazzini, that compelling and uncomfortable prophet of a united Italy.

This cultural influence of Italy remains quite visible in present day Boston in such buildings as the Boston Public Library in Copley Square, grandly modelled after an Italian Renaissance palazzo, Mrs. Gardner's Venetian palace in the Fenway, much of it brought over piece by piece from Italy, and the old Boston Fire Department Headquarters in the South End, with its one hundred and fifty-six-foot yellow brick tower, a copy of the tower of the town hall of Siena. In Louisburg Square, the very heart of Boston, a statue of Christopher Columbus was erected in 1849 by the Marquis Niccolo Reggio, a member of an old Genesee family, who was at that time the consul in Boston for the Papal States, Sardinia, the Kingdom of the Two Sicilies and Spain.

There now followed two events, the American Civil War (1860-1864) and the unification of Italy (1861-1870) which were to change the relations between Italy and Boston dramatically.

During the Civil War there were Italians who served in Massachusetts military units. Most of these were political exiles who had had some military experience in the army of the Kingdom of Sardinia. Among them was Colonel Alberto C. Maggi, who distinguished himself at the battle of Roanoke Island where his regiment raised the first colors.

In order to win the Civil War the North had had to industrialize tremendously, and, as a consequence, Massachusetts had become one of its more important industrial centers. After the war the impetus of this great industrial machine demanded more and more manpower to keep it going.

It turned out that the unification of Italy was to provide an important part of the answer to this need. Emigration from Italy, which had been previously restricted by both the political and economic policies of the various Italian regions and by the lack of easily accessible transportation, now became much easier because of the more liberal travel and emigration policies of the new Italian Republic and because of the introduction of the railroads and the steamship.

Steamship lines were opened between Italy and Boston; crowded Cunard, Dominion and White Star liners soon became familiar sights in



Boston Harbor. Many clusters of Italians, usually from the same small town or the same region began to arrive in Boston, peasants and workers, the ambitious and the desperate.

The first large identifiable group to arrive after the Civil War came from Genoa, then the most important Italian port. It was the Geneseo who first settled in the North End on Ferry Street, near North Square, and began what was the first Italian neighborhood in Boston.

It was the beginning of the transformation of an old Revolutionary War Period section of Boston (that was at that time largely Irish and Jewish) into an almost completely Italian neighborhood. From the 1300 or so Italians that lived in the North End in 1880 out of a total population of 16,000, the numbers increased to 15,000 out of a total population of 30,000 by 1900, and by 1912 practically all of the North End's 40,000 residents were Italian.

Wave after wave of Italian immigrants came into the North End: the Avellinesi came during the 1880's, many of them shoemakers by trade; Sicilians, their numbers swelled by those escaping yet another political repression at home, came in the 1890's, and many joined the Geneseo as fishermen on the boats at "T" Wharf; Neapolitans, Abruzzese, Tuscans, Marchegiani followed becoming weavers, garment workers, quarry workers, stonecutters, construction workers, fruit peddlers, tailors and small merchants. Women, who had been a small part of the initial Italian migration, now came over in greater numbers, finding work mostly in the textile and garment industries, but becoming mostly wives and mothers.

This tide of humanity poured into the small area that was the North End. Bounded on two sides by water and prevented from expanding in other directions by the financial district, it became the most densely populated neighborhood in the world outside of Calcutta. Life had little choice but to spill out onto the streets. The old revolutionary landmarks of Boston — the Paul Revere House, the Old North Church, Copp's Burying Ground, Charles Bulfinch's Church, St. Stephen's (which became a Catholic Church), were surrounded by Italian cafes, restaurants, theatres, social clubs, stores, pushcarts, the sidewalks and the streets became meeting places in which Italian was generally spoken, where local Italian newspapers could be bought, where religious festivals in honor of Italian saints were held, and where the immigrant could find, perhaps above all, a refuge from the problems of living in a strange and puzzling city.

Not unnaturally, this great mass of immigrants, less formally educated, less adaptable, and much poorer than the earlier pre-Civil War immigrants, caused certain social tensions within the City of Boston. Certain segments of the older populations of Boston resented the changes that had occurred in the city and blamed the newer immigrants for the problems that arose. Much of America felt the same way toward the problem of mass immigration, which included many nationalities other than Italian, of course, and so it was that shortly after World War I, in 1924, the gates of America were closed to mass immigration, not to reopen partially until more than forty years later.

It was from this time that the phrase "Italian-American" begins to take on its distinctive meaning. First-, second-, third-generation Italian-Americans began to make their way through American society. Their children began to attend schools in large numbers, many of whom began to speak English as their mother tongue, not Italian.

Italian-Americans began to be a part of Boston's history in different and significant ways, but now as Bostonians rather than outsiders. Some achieved great success in the society in which they lived. Joseph Zottoli and Felix Forte were educated as lawyers in Boston and both became respected judges in Boston; Foster Furcolo and John Volpe are former Governors of Massachusetts; "Rocky" Marciano was the only undefeated heavyweight champion of the world. Among those in the arts from Boston who gained

international reputations can be listed composer Walter Piston (Pistone), sculptor Joseph Coletti, and painter Frank Stella.

For some there was disillusionment and the rejection of American society. Such were Nicolo Sacco and Bortolomeo Vanzetti. These two anarchists divided both Boston and the Italian communities on the issue of their innocence or guilt and caused worldwide attention to be focused on Boston before they were executed in 1927 for the crimes of which they had been accused and convicted, murder and robbery. A small but significant number chose the way of crime and "succeeded" all too well. The word Mafia became a heavy cross that the Italian community has to bear. Yet it is fair to say that the majority of immigrants felt that they had achieved a better life in Boston than the one they had left behind.

The story of the Italians in Boston of the past one hundred years has had as its center the North End. This is where its Italian stores were, its churches, its Italian theatres, its public meetings, its Italian newspapers. Today most are gone, and the North End serves more as the symbolical rather than the actual center of the Italian-American presence in Boston. However, even this may not continue much longer. Ironically, the former home of the penniless immigrants and poor workers with its crowded and unsanitary tenements has become one of Boston's most desirable neighborhoods. Pressures created by real estate operators and tourism are now driving out the most recent waves of Italian immigrants into less expensive neighborhoods,

and the future of the North End as an Italian neighborhood is presently in doubt.

Panfilo Federico, Robert D'Attilio

ITALIAN

Order of Sons of Italy in America
Publishes: Sons of Italy News
President: Louis W. Salvatore
Founded: 1914

| | | | | |
|-------------------------|--|--------------|--|-------|
| Branches within Boston: | | | | |
| Grand Lodge | 126 Cambridge Street | Boston | | 02114 |
| # 208 | North End Union 20 Parmenter Street | Boston | | 02113 |
| #2105 | St. Leonard's Hall 41 Prince Street | Boston | | 02113 |
| #1606 | American Legion Hall | Dorchester | | 02125 |
| #1783 | John McKeon Post 4 Hill Top Street | Dorchester | | 02122 |
| #1848 | John McKeon Post 4 Hill Top Street | Dorchester | | 02122 |
| # 242 | Trenton Hall 62 Trenton Street | East Boston | | 02128 |
| #1600 | Civic Club 956 Saratoga Street | East Boston | | 02128 |
| #2185 | 188 A Maverick Street | East Boston | | 02128 |
| #2272 | 188 A Maverick Street | East Boston | | 02128 |
| #1011 | Knights of Columbus Hall Hyde Park | | | 02136 |
| #1704 | Stephen Darius Hall | South Boston | | 02110 |
| #1604 | 481 Washington Street | Brighton | | 02135 |

Incontro (publication)
12 North Square
Boston, MA 02113 Telephone (617) 227-2319
Editor: Rev. Guiseppe Fugolo
Published monthly; focuses on community interests, sports and literature.

Post-Gazette
5 Prince Street
Boston, MA 02113 Telephone (617) 227-5307
Founded: 1896
Publisher: Phyllis F. Donnaruma
Published weekly
Basically an Italian-American newspaper publishing local, regional and national news and news of the Italian community.



Christian Assembly

Founded: 1918

Pastor: Joseph Fiorentino

242 Cambridge Street

Boston, MA 02114

Telephone: (617) 523-1724

Affiliations: Christian Church of North America

Purpose: To reach people with the Gospel of Jesus Christ;
to teach the Word of God; to implant the right
purpose for living and to prepare people for the
after life.

Activities: Conducting religious activities in both Italian
and English; ministries: in prisons, nursing homes,
and hospitals through music and preaching; youth
street meetings in the summer; ladies and men's
fellowships within the Church.

Italian-American Charitable Society, Inc.

230 Boylston Street

Boston, MA 02116

Telephone (617) 266-2647

La Notizia (The News)

Notizia Publishing Company

c/o Martini

G.P.O. Box 1870

Boston, MA 02105

also:

30-34 Battery Street

Boston, MA 02114

Telephone (617) 227-4838

**Ufficio Informazioni E Servizi Sociali-Italian Information
Center**

12 North Square

North End

Boston, MA 02113

Telephone (617) 227-2319

North End Union

20 Parmenter Street

Boston, MA 02113

Telephone (617) 227-2927

Purpose: To be a neighborhood center which serves the
total population of the North End.

Activities: Elementary school physical fitness program;
senior citizens lounge; ski club; Rent-A-Kid program;
youth services program; working with the Boston
Redevelopment Authority.

St. Anthony's Shrine

100 Arch Street

Boston, MA 02118

Telephone (617) 542-6440

Our Lady of Mount Carmel

Frankfort and Grove Streets

East Boston, MA 02128

Telephone (617) 567-3215

Our Lady of Pompeii

1400 Washington Street

Boston, MA 02116

Built: 1875

Pastor: Fr. James McDonald

Spanish, Chinese, Lebanese and black population.

Cathedral grammar and high school.

Religious education program for all ethnic groups.

St. Vincent de Paul Society.



ITALIAN SCHEDULE

City Hall Galleries

Main Gallery

Outside Main Gallery

Council Bridge

Scollay Square Gallery

Main Lobby

Registry Area

Mezzanine

Human Rights Corridor

Windows Around the City

"Contemporary Art — Italian Heritage."

"Three Italo-American Photographers."

"Six Artists — Six Styles."

"Passato, Presente e Futuro," drawings by Charles Spada and "In the Words of a North Ender."

"Volti Italiani." A slide show everyday at noon featuring Italian faces.

An exhibit of Italian authors, poetry, opera and a photo essay of Italians in the suburbs.

Showcase exhibit of the Galleria, Italian regional crafts and Osteo-sculpture by Tom Marconi.

The Photography of G. Franco Romagnoli.

Home Savings Bank, One Washington Mall: "Traditional Italian Lacework;" Hibernia Bank, 263 Washington St.: "Regional Italian Artisan Craft;" North End Library, Parmenter St.: "Italo-Americans Imagine and Create Mushrooms."

Events

14 October 1975

Boston University Chamber Orchestra, Joseph Silverstein, conductor. Boston City Hall, 8:00 p.m. FREE. Music of the Italian Renaissance.

19 October 1975

"The Italian Regional Presence in Boston and Its Evolution," City Hall Plaza, 12:30-5:00 p.m. A festival featuring song, dance, theatre, exhibits and poetry of six regions of Italy and vignettes on the lives and contributions of famous Italo-Americans.

20 October 1975

"The Italo-Americans," a lecture by Professor Richard Gambino, author of *Blood of My Blood*. Boston Public Library (Main Branch) Auditorium, 8:00 p.m. FREE.

21 October 1975

Boston University Brass Ensemble, Roger Voisin, conductor. Boston University Chamber Singers, Joseph Huszti, conductor. Music of the Italian Renaissance. Boston City Hall. 8:00 p.m. FREE.

28 October 1975

An evening of Italian songs and opera, under the direction of Max Morgan, Boston University School of Music. Boston City Hall, 8:00 p.m. FREE.

Media

4 October 1975

"The Boston Legacy," WCVB-TV, Channel 5. 7:30 p.m. Repeated October 5 at 9:30 a.m.

8 October 1975

"Catch 44," WGBX-TV, Channel 44. 9:00 p.m. Repeated on WGBH-TV, Channel 2, on October 11 at 4:30 p.m.

Judah making his profound impact after establishing his residence in New Orleans and Abraham becoming one of the major benefactors of Massachusetts General Hospital. Judah Touro's large donation made it possible for the Bunker Hill monument to be completed.

By the time the Boston Jewish community established its first congregation in 1842, most of the major eastern cities already had several congregations functioning. The relatively late development of Boston as a center of Jewish population is probably due to the lingering exclusivistic Puritan tradition that still dominated much of Boston's religious and civic life. Once begun, however, the increased immigration of German Jews in the middle of the nineteenth century made the establishment of several additional congregations quite logical — Temple Adath Israel (later Temple Israel) in 1854, and Mishkan Israel (later, by merger, Mishkan Tefila) in 1859. With the substantial East European immigration beginning in 1881, several East European congregations were established in the new "ghettos" of the North End, Chelsea and the West End by the turn of the century.

Along with the increased immigration came the need for philanthropic and social welfare agencies to meet the needs of adjustment and coping that accompanied the new immigrants. Immigrant aid societies, orphanages, vocational training schools, medical dispensaries and counseling organizations all developed apace, and created a need for greater coordination of the philanthropic services of the established community. Several of these agencies, therefore, created a coordinating philanthropic body to systemize charitable and fund raising activities, thus establishing the first Federation of Jewish Charities in the United States. This example was immediately followed by most of the other major Jewish communities in the country, and quickly became the standard model by which the major Jewish communities served their internal and ongoing needs.

By 1920, the original areas of Jewish settlement were being replaced by the new concentration of Jewish population in the Roxbury-Dorchester area. The next several decades saw the establishment of many synagogues, schools and communal institutions as Blue Hill Avenue became the axis of a visibly vital and thriving Jewish neighborhood numbering, at its peak,



some fifty thousand Jewish residents. Here were established the Hebrew Teachers College, the Beth Israel Hospital, the Hecht-House-YMHA, and a host of other major community institutions. This tightly-knit ethnic enclave of Jewish population and institutions endured until well into the 1950s when the suburban explosion reached its peak, and large numbers of Jews moved out to Brookline-Newton, the southern suburbs and other outlying areas in metropolitan Boston.

Inter-group relations have always been a major concern for the Jewish community, particularly in times of social stress and civic tension. During the 1930s and the 1940s, with the impact of the depressions and the rise of Nazism, the symptoms of anti-Semitism loomed large on the agenda of the local Jewish community. The major national organizations that had developed expertise in combatting anti-Semitism, the American Jewish Committee, B'nai B'rith's Anti-Defamation League, the American Jewish Congress, the Jewish Labor Committee, each in their own way developed positive programs in greater Boston, through their local offices, to develop better group understanding and perception of the underlying causes of these dangerous developments. With the cooperation of local civic groups and church bodies, conditions were much alleviated by the 1950s. Coordinated by the Jewish Community Council of Greater Boston, these organizations and other Jewish bodies have turned in recent years, beginning in the sixties with the lessening of anti-Semitism, to the improvement of the general climate of inter-group understanding among the ethnic,

THE BOSTON JEWISH COMMUNITY

There are today in greater Boston about two hundred thousand Jews, making the fifth largest Jewish community in the United States, following behind New York, Los Angeles, Chicago and Philadelphia. The Boston Jewish community evolved a communal apparatus that has come to be regarded as quite customary amongst typical American Jewish communities; embracing religious, fraternal, social welfare, cultural and even recreational agencies. The many local and several national organizations share their mutual concerns through their representatives in the Jewish Community Council of Greater Boston, and philanthropic and planning matters are generally acted upon through the Combined Jewish Philanthropies of Greater Boston. A fuller listing of the organizations and agencies will be found at the conclusion of this general description of the overall Jewish community.

The beginnings of Boston's Jewish communal life are associated with the founding of the first congregation — Temple Ohabei Shalom — in 1842. Before that time, the Boston Jewish experience was basically a history of individuals, mostly transient, who lived here briefly, or came through on business trips, and then went on to other areas. Exceptional among these was the remarkable story of Moses Michael Hayes, who settled in Boston in the Revolutionary War years, and made his mark as a leading merchant, insurance pioneer and Masonic founder. His portrait still hangs prominently in the Masonic Temple on Tremont Street. Closely associated with him were his two nephews, Abraham and Judah Touro, both gifted businessmen, with

racial and religious minorities that make up the population of greater Boston.

The religious life of Boston's Jewish community has always been characterized by its strong ideological movements—the Orthodox, the Conservative and Reform groups, each with its own unique manner of worship and ritual practice. Most of the seventy-five congregations of greater Boston are affiliated with one of these three movements; and there are, in addition, several Hassidic (intensively pietistic) synagogues as well. The Associated Synagogues of Massachusetts, established in 1941, seeks to coordinate the activities of all these congregations, regardless of their denominational affiliation, and to represent the religious community as a whole. The Massachusetts Board of Rabbis is a similarly broad-based coordinative body, including among its membership most of the rabbis affiliated with the Reform and Conservative movement, as well as several Orthodox religious leaders. The Vaad Harabonim serves a similar purpose for most of the Orthodox rabbis, as does the Orthodox Rabbinic Council.

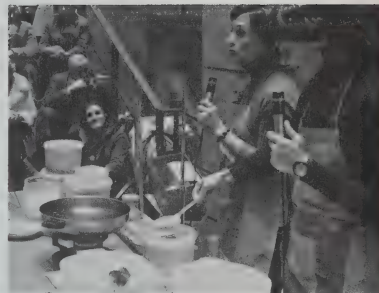
Religious schooling for the elementary, high school and college age student population is largely supervised by the Bureau of Jewish Education, the Hebrew College and its High School department, the Day Schools and the B'nai B'rith Hillel Foundations. These programs vary in educational intensity, ranging from one day per week programs, to the afternoon mid-week classes, to the Day School programs, to the intensive Hebrew College course offerings. In addition, several of the local universities offer varying degrees of Jewish studies opportunities—Harvard University, Brandeis University, Boston University, and several others as well.

Youth movements in greater Boston revolve largely about the synagogues and the Jewish community centers. Each of the major religious groups has a well-developed youth program of its own—the United Synagogue Youth, National Federation of Temple Youth, National Conference of Synagogue Youth, — and these involve literally thousands of teenagers in the greater Boston area. In addition, the B'nai B'rith Youth Organization, the Young Judaea, and various Jewish community center youth groups are involved in considerable Jewish programming and activity. Each of these groups sponsors a goodly number of social and cultural programs during the year, as well as varying types of camping programs during the summer.

Israel-oriented activities have long been central to the general programming of most of the major Jewish institutions and organizations. Zionist House and its affiliated organizations provide a rich variety of cultural, informational, and action-oriented programs, designed to heighten the awareness of Israeli affairs on the part of the organized Jewish community. It does so in cooperation with the Jewish Community Council and its Israel Affairs Committee, and is aided in the process by Joint Israel Programs, affiliated with the Associated Jewish Community Centers. Each year, dozens of organized groups, and hundreds of individuals, become involved in study-tours of Israel, as well as general touring programs.

The major instrument for dissemination of Jewish information in greater Boston is the *Jewish Advocate*, established in 1903, as well as the *Jewish Times*, serving particular localities in the greater Boston area. The American Jewish Historical society is a national institution established in 1897 that moved to Waltham several years ago, and has added greatly to the self-knowledge of the greater Boston Jewish community. The social welfare institutions of the Jewish community have continued their process of growth over these past several decades and continued to serve the specialized needs of individual Jews, and the general community as well. The Jewish Family and Children's Service provides personal and family counseling, along with a variety of social services. The Jewish Vocational Service provides guidance to individuals seeking occupational assistance, as well as developing pilot programs for integration of individuals into society. The several hospitals—Beth Israel, Jewish Memorial Hospital, Brookline Hospital—continue to provide major medical services under Jewish sponsorship. The Hebrew Rehabilitation Center is a nationally famous institution for service to the aged. Additional social service agencies, such as the Jewish Big Brother Association, the Hebrew Recuperative Center, and others, round out the communal structure of Boston's Jewish community. A partial listing of major Jewish national and local organizations with offices in greater Boston follows.

Dr. Herbert Rosenblum



MAJOR JEWISH ORGANIZATIONS IN THE GREATER BOSTON AREA

| | |
|--|----------|
| Combined Jewish Philanthropies 72 Franklin Street Boston, MA 02110 Exec. Vice President, Bernard Olshansky | 542-8080 |
| Jewish Community Council of Metropolitan Boston 72 Franklin Street Boston, MA 02110 Exec. Director, Philip Perlmutter | 542-7525 |
| Associated Synagogues of Massachusetts 177 Tremont Street Boston, MA 02111 Exec. Vice President, Rabbi Arnold Fine | 426-1832 |
| Mass. Board of Rabbis 177 Tremont Street Boston, MA 02111 Exec. Vice Pres., Rabbi Arnold Fine | 426-1832 |
| Vaad Harabonim of Massachusetts 177 Tremont Street Boston, MA 02111 Adm. Director, Rabbi Abraham Halbfinger | 426-2139 |
| Hebrew College 43 Haves Street Brookline, MA 02146 President: Dr. Eli Grad | 232-8710 |
| Bureau of Jewish Education 72 Franklin Street Boston, MA 02110 Exec. Director, Louis Newman | 426-2484 |
| B'nai B'rith 1318 Beacon Street Brookline, MA 02146 Exec. Director: Irving H. Matruss | 731-5290 |
| American Jewish Committee 72 Franklin Street Boston, MA 02110 Exec. Director, Seymour Brief | 426-7415 |

American Jewish Congress
 72 Franklin Street
 Boston, MA 02110 542-0265
Exec. Director, Rabbi Howard Kanner

American Zionist Federation New England Region
 17 Commonwealth Ave.
 Boston, Mass. 02116
Exec. Dir., Daniel Marisachin

Jewish Labor Committee
 27 School Street
 Boston, MA 02108 523-2198
Exec. Director, Julius Bernstein

Jewish National Fund
 17 Commonwealth Ave.
 Boston, MA 02116 267-3531
Exec. Director, Herman Brown

United Synagogue of America
 1330 Beacon Street
 Brookline, MA 02146 232-8816
Exec. Director, Aaron Kischel

Union of American Hebrew Congregations
 1300 Boylston Street
 Brookline, MA 02146 277-1655
Exec. Director, Rabbi Sanford Seltzer

Hadassah
 325 Harvard Street
 Brookline, MA 02146 566-3592
President, Mrs. Joseph Soltz

Zionist Organization of America
 17 Commonwealth Avenue
 Boston, MA 02116 261-1647
Exec. Director, Dr. Lawrence Lowenthal

Associated Jewish Community Centers of Greater Boston
 72 Franklin Street
 Boston, MA 02110 542-1870
Exec. Vice President, Sidney Gale

Jewish Family and Child Service
 31 New Chardon Street
 Boston, MA 277-6641
Exec. Director, Simon Krakow

Beth Israel Hospital
 Brookline Avenue
 Boston, MA 02215 735-2000
General Director, Dr. Mitchell Rabkin

Hebrew Rehabilitation Center for the Aged
 1200 Centre Street
 Roslindale, MA 02131
Executive Director, Maurice May



JEWISH SCHEDULE

City Hall Galleries

Main Gallery

Council Bridge

Scollay Square Gallery

"Unity in Diversity — The Jewish Experience in Boston."

"Children's Exhibit."

"History of the Jewish Community in Boston."

Events

- 9 November 1975 Israeli Dance Festival featuring USY, HEFTY and B'nai Akibah youth dance groups, Boston City Hall, 2:00 p.m.
- 10 November 1975 Zamir Chorale, Boston City Hall, 8:00 p.m.
- 12 November 1975 Cantors' Concert, Boston City Hall, 8:00 p.m.
- 15 November 1975 Dance Concert Featuring Ha Makor Folk Dance Group and Brandeis Israeli Dance Group, Boston City Hall, 8:00 p.m.
- 16 November 1975 Hasidic Festival, Grand Rabbi Levi I. Horowitz, Boston City Hall, 2:30 p.m.
- 22 November 1975 Lecture by Rabbi Joseph Soloveitchik, Maimonides School, Philbrick Road, Brookline, 8:00 p.m.
- 23 November 1975 Jewish Foods: A Demonstration by Basha Snyder and Mildred Miller, Authors of "The Kosher Gourmet," Boston City Hall, 2:00 p.m.
- Dramatist: Jewish Stories and Drama, A Comparison by Michael Koran, Boston City Hall, 2:00 p.m.

Films

- 2 November 1975 Film Festival I: "Where We Came From; Who We Are." Films: *Rendezvous with Freedom, The Jews of Winnipeg, The Bakery*. Temple Reyim, 1860 Washington St., Newton, 2:30 p.m.; Hebrew College, 43 Hawes St., Brookline, 7:30 p.m. (films will be shown Mon., Nov. 3 at Mattapan Jewish Community Center).
- 4 November 1975 Film: *The Golden Age of Second Avenue*. Boston Public Library, Copley Sq., 8:00 p.m. (co-sponsored by the Boston Public Library).
- 9 November 1975 Film Festival II: "Immigrant Generation." Films: *Gomberg at 82, The Golden Age of Second Avenue*, Temple Israel, Riverway, Boston, 2:30 p.m.; Hebrew College, 43 Hawes St., Brookline, 7:30 p.m. (films will be shown on Mon., Nov. 10 at the Quincy Community School).
- 16 November 1975 Film Festival III: "Conflict and Struggle." Film: *The Paenbroker*. Young Israel, 62 Green St., Brookline, 2:30 p.m.; Hebrew College, 43 Hawes St., Brookline, 8:00 p.m. (film will be shown on Mon., Nov. 17 at either BBN Center or Ulin House).
- 23 November 1975 Film Festival IV: "Religious Vitality." Films: *The Hasidim, A Conversation with Dr. Abraham J. Heschel, The Black Jews*. Temple Mishkan Tefila, Hammond Pond Parkway, Chestnut Hill, 2:30 p.m.; Temple Beth Zion, 1566 Beacon St., Brookline, 8:00 p.m. (films will be shown on Mon., Nov. 24 at Chelsea YMHA).

Media

- 8 November 1975 "The Boston Legacy," WCVB-TV, Channel 5, 7:00 p.m.
- 9 November 1975 "The Boston Legacy," WCVB-TV, Channel 5, 1:30 p.m.

Linguistically, the situation was far more complex than in Europe. Over 500 different languages are known to have been spoken in the area. The Indian groups also varied greatly in their methods of subsistence and in complexity of social and political organizations. These civilizations greatly influenced the later development of Latin America when the Spaniards intermarried with the indigenous groups and in other ways absorbed their characteristics. The diversities in the Indian cultures account in a great degree for the differences in the present-day people of Latin America.

After 1492, Spain claimed all of Latin America except Brazil and entered into one of the most remarkable imperialistic enterprises of all time. Discovery, exploration and conquest proceeded rapidly. By the middle of the 16th century the great Aztec and Inca empires and the Chibcha Kingdom in what is now Colombia had been subdued, and the Spanish influence had spread to the coast of southern North America and throughout nearly all of South America. Explorers and Catholic missionaries went into the interior and built towns, cities and universities.

Wherever Spaniards went, they forced the Indians to work for them. Due to the fact that the Indians did not survive the harsh conditions and diseases, African slaves were brought to America and the "Encomienda" was established.

The Latin American colonies were under European rule for about 300 years. Several different factors encouraged the people of the New World to fight for independence. The mestizos and the creoles (Latin American born Spaniards) were often excluded from high military, clerical and governmental positions which were preserved for peninsular Spaniards. They were stimulated also by the triumphs of the French, Haitian and North American revolutions which established local self-governments.

All these reasons came together to produce a feeling of patriotic nationalism that grew in people of all classes in all the colonies. From 1791 to 1824 most all the colonies fought wars that freed them from European rule. The history of the different countries since they have become independent is full of political turmoil and changes of government.

The Latin American population is an exceptional mosaic both racially and culturally. In a primary sense it is the product of the coming together of three racial streams — the American



Indian, the Mediterranean White, and in the Caribbean area African Negro — but each of these streams was itself a mixture of racial and cultural elements.

The term "Latin America" is usually applied collectively to the twenty independent republics of the New World and Puerto Rico which is a Commonwealth of the United States.

It can be argued, however, that the differences among these countries more than outweigh the similarities. Population varies from black to mulatto to Indian to "Caucasian." Economic conditions range from bare subsistence, with the threat of starvation in lean years to the highest levels of comfort and convenience known to man. Also, the political systems vary from anarchy tempered by tyranny to well-entrenched constitutional democracy, the interaction of historical and geographical factors has shaped a distinct pattern of economic, ethnic and social structures that vary with the land. As a result, Latin American societies may be divided roughly into those of the highlands, those of the plains and those of the lowlands.

Thus geographical, economic and historical circumstances gave rise to social and economic structures. In highland areas of many countries a local version of late medieval feudalism existed, complete with lords and Indians serfs. A tiny upper class commanded great resources while the masses remained impoverished. In the temperate plains of southern South America, relatively small numbers of European immigrants besides the Spaniards achieved high living standards from the high returns of an animal-raising econ-

HISPANIC HISTORY

Many different peoples have conquered and lived in Spain. All of them have contributed to its traditions and customs: the Iberians; the ancient Phoenicians; the Carthaginians of Africa; the Romans; the Germanic tribes; the Jews; and the Moors. Later the Moors were finally expelled during the same year that Christopher Columbus discovered America. As soon as the country had been reconquered from the Moors, Spain's military and religious energies were directed overseas to the creation of an empire in the Americas, whose last fragments were not lost until 1898. In this way, Spain sired a score of nations that now represent about one-fifth of the world's population.

It is important to establish, however, that before Columbus' discovery the Maya culture became the first highly developed civilization in the western hemisphere. It began in Central America hundreds of years before the birth of Christ. By 600 B.C., the Mayas had developed a calendar and a system of picture writing. They also developed styles of architecture, sculpture and metalwork. They had a highly-organized government, and a great knowledge of astronomy and agriculture.

By the time of the Spanish invasion in the 1500's, three major Indian civilizations flourished in Latin America: The Maya (influenced by the Toltec of Mexico from A.D. 900's); the Aztec in Mexico; and the Inca in Ecuador, Peru and Bolivia. Other smaller civilizations were growing throughout Latin America at the same time.

The physical and cultural differences among these people were extreme as were their liturgical practices and legends.

omy that they developed through hard work and innovative techniques. Social conditions became more equal and literacy more general as a result of a good economy.

In the islands of the Caribbean and the surrounding coastal lowlands, and in northeast Brazil, plantation economics continued to produce for West European and North American markets. The end of slavery in the 19th century brought on an increase in social mobility. Class distinctions continued to be correlated with social differences, but social distance between the white and the black-skinned or brown-skinned man became less extreme than social distinctions. In highland Indian countries, classes were also separated by greater gulfs of language and culture. The large Latin American cities are among the most modern in the world. A growing middle class in the cities is made up of business people, professionals, government employees, office clerks and skilled workers.

Each Hispanic country has its own national customs, most of which are based on Spanish and Indian cultures. Many Indians in certain countries still practice ancient tribal customs.

The early Spanish music was influenced by Christianity and later by the music introduced by the Moors and gypsies. The Latin American music is as diverse as its people. Some music mixes sorrowful Indian tunes with joyous Spanish strains. A Negro and Spanish music blend to produce characteristic dances. Dance is perhaps the best form of self-expression in Latin American life. It is a traditional happening in the countryside, in the cities, and with people of all ages. It is usual to see three generations enjoying themselves at the same time.

Spanish art and architecture have a multifaceted character resulting from successive waves of migration and influence into the Iberian Peninsula and the Indian civilizations in Latin America. As Spain was gradually reconquered and united by Christian rules, it assimilated European styles, which it combined with Iberian, Celtic, Visigothic and Islamic influences to produce a unique Spanish art.

The history of art and architecture in Latin America has three distinct phases: the pre-Columbian, ending about 1500; the Colonial, lasting from the 16th to 18th century; and the modern period.

Since independence was achieved in the early 1800's, the arts in Latin America have developed mainly along national lines. Despite formidable

geographic barriers, the art in Latin America is a reflection of common roots and historical values.

Spanish literature from the *Poema del Cid* to *Cien años de Soledad* (One Hundred Years of Solitude) has been a mixture of mystic, picaresque, esthetic, realistic and magical values.

It is good to remember that besides the Spanish language which is the official language of Spain, there are other languages spoken there: the Catalan and the Vasca which are very rich in literature.

Spanish is the official language of 19 countries in Latin America. Portuguese is the language of Brazil. French is the official language of Haiti.

Indians in Latin America speak hundreds of dialects.

In Paraguay the official language is Spanish and the national language is Guarany. Paraguay is the only Latin American country with such a popular Indian language.

Since the first years of colonization, Spanish-speaking people arrived in North America. They began the exploration of the present North American territory and formed the settlements in the regions of New Mexico, Arizona, Texas, Nevada, California and Florida.

From the 16th century until the present time the Hispanic immigration has been continuous. Mexican, being the largest group, contains 57 percent of the Spanish-speaking people.

The Cubans had a large tradition of immigration because of their proximity. They have been in this country since the first centuries of colonization, especially in the southern part of Florida

where they had a prosperous tobacco industry. Later, the political conditions of Cuba brought many people here to organize revolutionary movements against Spanish Colonialism. Jose Marti, hero of the Cuban independence, lived in the United States for fifteen years. In the last 20 years the Cuban immigration grew in considerable numbers. Cubans are successfully established all over the country, including Boston and elsewhere in New England.

The Puerto Rican immigration, like the Cuban, began not recently but many, many years ago. They were established especially in New York in the late 19th century where they organized the revolutionary movement against the Spanish rule. As a result of the Spanish American War in 1898, the island became part of the United States.

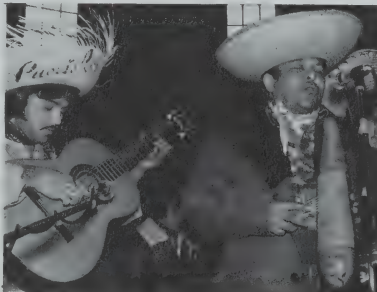
Since the second World War the Puerto Rican migration grew in large numbers. According to an ABCD study, almost half of the population lives in the United States. New York City absorbed the majority of this migration but in recent years many people have arrived in Boston to make their homes.

Only 14 percent of the Spanish-speaking people in Boston have been here for more than 25 years. The majority arrived after 1960.

The Hispanic census is confusing because Puerto Ricans are American citizens. Therefore, information on the size of the Hispanic community has had to come from individuals and unofficial sources.

To compare figures in a city like Boston helps to visualize the growth of the Spanish-speaking people. In 1960 the Bureau of Security and Consular Affairs indicated 644 Spanish-speaking individuals as legal residents and 17,984 in 1970.

In a survey conducted four years ago by the office of the Secretary of State of Massachusetts, the state was found to have a population of 150,030 Spanish-speaking people and Boston, 48,500. From that time the population has been increasing, especially the Puerto Rican and Dominican sectors. Some people consider that the Spanish-speaking in 1976 will number 60,000 to 65,000 in Boston and 165,000 to 170,000 in Massachusetts. The largest group is the Puerto Rican followed by Cuban, Dominican, Colombian, Ecuadorian, Salvadoran, Hondurian, Peruvian, Guatemalan, Panamanian, Mexican, Bolivian, Argentinian, Costa Rican and lately, Chilean.



The Hispanic community lives in the South End, Jamaica Plain, Roxbury, Dorchester, Allston, Brighton, Back Bay, Fenway, and nearby towns such as Cambridge, Somerville, Chelsea, Watertown, Waltham, Framingham, Worcester, Lawrence, Taunton, etc.

As with so many other ethnic groups, economic and political conditions in their native land seem to be the reasons for immigration of the Spanish-speaking.

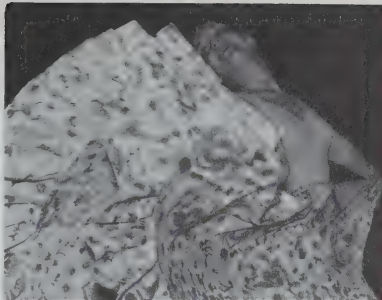
The Hispanic community in Boston has three different statuses: the Puerto Ricans who are American citizens; the Cubans, of whom the majority are refugees; and the Dominicans and other Latin Americans who came as immigrants. According to the information from the Census of Nationalities, the Dominican group, followed by the Colombians, are the two groups with the largest number of recent immigrants to this state.

The Spanish-speaking population of Boston is predominantly young and family-centered. Because the community is relatively new in Boston, their accomplishments seem very low compared with the other ethnic groups, but the Hispanic community is becoming more concerned with the education of themselves and of their children, realizing this is the tool to a higher standard of living.

In the last five years, a growing Hispanic artistic population — painters, photographers, sculptors, actors, musicians — has developed, and made considerable contributions to the arts in Boston and throughout the country.

The Hispanic community working as a group is rapidly establishing practical and realistic objectives, and designing strategies to improve the conditions in education, communication, economic and political participation for Boston's Spanish-speaking population.

Nelly Sepulveda



PUERTO RICO

In times of written history as we know it today, Puerto Rican history begins in 1493 but, as a popular saying establishes, "Boriquen was there before discovery day." The island was populated by the Tainos Indians belonging to the Arawaks group, which populated and had conquered the Antilles hundreds of years before the appearance of European men in America.

These newcomers took over the island in the name of a Spanish crown and a god associated with it. Puerto Rico was discovered in 1493 and it was not until 1508 that an official attempt of conquest and civilization was made by Juan Ponce de Leon. The Indians were rapidly "annihilated" and in less than 22 years the original population had almost disappeared. Some died due to disease brought by the Spaniards, some died of anguish, some did not resist the cruel treatment of the conquerors, others fled to the near islands. When the Indian population could no longer be used as a major labor force for the mines and plantations, under the suggestion of Fray Bartolome de las Casas African slaves were brought.

The island of Puerto Rico became of strategic importance to the Spanish crown. It was an excellent geographical location from which to exercise control of the traffic of foreign vessels to and from the Greater Antilles. The Crown, in an attempt to govern its domains, established bureaucratic representations. The administration of the island was in the hands of the Council of the Indes. All governmental appointments were made by the king and the council. Every

aspect of the life on the island was regulated by Spain. Puerto Rico assumed a military status in the 16th century. Fortifications were built up in order to protect the island from pirate raids and invasions.

From the 16th century on, the economy of the island built up. Crops such as coffee, tobacco, sugar cane, and cattle raising helped the development of the island. All this apparent prosperity was dependent upon the government situation in Spain. It was not until the 18th and 19th century that local political activities took place. It can be said that the "puertorriquenidad" was born in the 19th when representatives of the island could have a voice and vote in the Cortes in Cadiz. The demands were for these people who loved and wanted to stay in Puerto Rico. Puerto Rico also saw absolutism ruling through the dictatorship of governors like Palacios. Slavery was abolished in 1873, five years before a group of Puerto Ricans first tried to win independence from Spain. The uprising of Lares, directed by Ramon Emeterio Betances, proved to the Spanish government that the people on the island were ready to direct their political destiny. In 1898 autonomy was granted to Puerto Rico. Months later the United States invaded the island and took over the political and military life of Puerto Rico.

Since 1898 the island has been under the control of the United States. A military government replaced the Spanish one and Puerto Ricans had to wait until 1916 to have some representation in their own government. U. S. citizenship was given to them in this year, but no big effort to change the political situation was taken until the election of the first Puerto Rican governor in 1948, and the subsequent establishment of the Commonwealth in 1952. With implementation of Operation Bootstrap, the island changed from an agrarian economy to an industrial one. This change in the economy of Puerto Rico forced many Puerto Ricans to look for better working conditions in the cities and eventually in the United States.

The first area in which Puerto Ricans settled in the United States was in New York. They were going to come to work for a short time, make money, and return to the island and live better. For many this dream was never realized: When one member of the family "se habia embarcado" others worked to reunite with him/her and in this way many families came to the continental area. We all know the working conditions



that they faced, and many might not know the unique characteristics that this migration had.

Puerto Ricans came to the United States as citizens of this country but they brought with them a different culture and language. Puerto Rican culture results from the mixture of these influences: the Taino, the Spanish and the African. From each group the Puerto Rican acquired elements that were to make what we know as the Puerto Rican culture. The music: la decima, el seis, el caballo, la danza, la bomba, la plena, etc., have in their instruments and rhythms a perfect mixture of Indian, African and Spanish traditions. The arts reflect also the three influences; the carvings of "mascaras" for the "fiesta de Loiza," the "santeros" learned from their fathers a peculiar way of making religious figures from the trunks of trees, the Indian symbols being used by many artists nowadays were copied from the drawings found in caves and "plazas ceremoniales" that the Indians made centuries ago.

Literature had its beginning in the 18th century and flourished during the 19th and 20th centuries. Poems were adapted and sung by our "jibaros" and danced in the capital as "danzas." Satirical writings have always characterized popular expression in our literature, in drama and short stories. Puerto Ricans have won world recognition. It would take a separate chapter to describe in depth the Puerto Rican culture but we can make some generalizations. We can also say that our culture has been influenced, too, by the United States. Music, literature, family relations, union of life, etc., have changed through our "too close" relationship with the country.

Puerto Ricans have come to Boston, also, looking for better places to work. During the 1940s they came to work in the fields. Subsequently they were to bring members of their families to work with them. At the beginning many came with the idea of returning as soon as possible to the island. Statistics do not help much in tracing back the arrival of Puerto Ricans to Boston. People say that around 1941-1950 there were no more than ten to twenty families living in what we know as the South End. They were all linked in some way and later on more families settled down in the area when services were provided by the Catholic Church. All this led to the creation of the Cardinal Cushing Center for Spanish Speaking. The center was in no way to solve all the problems that these

newcomers were going to have. The immigration to Boston grew during the 60s and in the 70s a new group of Puerto Ricans is coming: students and professionals who tend to concentrate outside the areas where most of the other Puerto Ricans live. These new groups move according to what and when they finish studying and the types of jobs they can get.

Puerto Ricans were not only in the South End but also in Jamaica Plain, Roxbury, Dorchester, Brighton, Cambridge, Chelsea, Lynn, Waltham, etc. They have formed their own groups in each town they live in, always keeping their music and traditions, and going back and forth to the island.

To talk about Puerto Ricans is to hear "decimas," "Plenas," "bomba," to see somebody playing the "guiro" and couples improvising steps with the sounds of the "conga." To talk about Puerto Ricans is to eat "arroz con habichuelas," "pasteles," "alcapurrias," "escabeche;" is to celebrate "las Navidades;" is to sing and give "parrandas." To talk about Puerto Ricans is to revise a "pueblo" that after being "maltratados" has kept their language, their culture; is to hear "spanglish" of the new generation, is to see "shopin" bags full of fruits and presents in the airport; is to talk of more than 400 years of history. After all, in 1776 we were 263 years old.

Carmen Rivera

HISPANIC

Artesanos
10 Pembroke Street
Boston, MA Telephone (617) 262-3474

Adult Learning Center
405 Shawmut Avenue
Boston, MA Telephone (617) 536-8281

Cardinal Cushing Center for Spanish-Speaking
1365 Washington Street
Boston 02118 Telephone (617) 542-9292

Founded: 1957
Purpose: To be a multi-service center which serves the needs of the Spanish-speaking people.

Activities: Manpower programs, English as a second language and employment programs; after school day care, boy's club, social services, housing, pre-natal care.

The Hispanic Office of Planning and Evaluation
14 Somerset Street
Boston 02108 Telephone (617) 723-5630

Founded: 1970
Purpose: To combat the conditions of poverty and discrimination confronted by the Hispanic people of Massachusetts by promoting economic development, job training, educational and community-based enterprises; to promote cultural self-awareness and exchange among the various nationalities of Hispanic origin; to insure adequate representation for Hispanic people at all levels of government; to encourage cooperation of the Hispanic community with other minority groups facing similar conditions of poverty and discrimination; to encourage a diminished dependency on the government in order to enhance self-reliance and self-image.

Activities: Technical assistance to other agencies dealing with Hispanic people.

Inquilinos Borcuas En Accion
405 Shawmut Avenue
Boston 02118 Telephone (617) 262-1342

Founded: 1968
Purpose: To increase family income by developing awareness, both of the barriers to economic advancement and of the means to overcome them; to attain maximum capabilities for self-determination; to enhance the Hispanic community's overall stature; to build a stable community with a strong cultural identity.

Activities: Economic development, including housing, social services, including minority hiring, family preservation, housing research, and supportive services; community organization, recreation, consumer education, and elderly services.

Massachusetts Latino Media Group
P. O. Box 631
Boston 02117

Affiliation: National Latino Media Coalition.
Purpose: To use the communications media to help create a positive image within the Hispanic community and to generate the necessary awareness of how it perceives itself within the Third World and American society.

Pan-American Society of New England
75A Newbury Street
Boston 02116
Founded: 1940
President of the Board of Governors: Dr. Catherine Coolidge

Purpose: To promote better understanding and friendship between the people of the hemisphere.
Activities: Information, referral, resource library and library seminars; language instruction; lectures by experts ranging from political to artistic topics; sponsoring art and musical events; promoting cultural exchange.

Iglesia de Dios Pentecostal
537 Dudley Street
Dorchester, MA 02125
Iglesia de Jesucristo El Buen Samaritano
547 Dudley Street
Dorchester, MA 02125
La Alianza Hispana
655 Dudley Street
Dorchester, MA 02125

Spanish Information Center
311 Washington Street
Brighton, MA 02135 Telephone (617) 783-0536

Hispanic Media
WNAC-TV Channel 7
"ECO"
RKO General Building
Government Center
Boston 02114 Telephone (617) 742-9000 ext. 298

"Nosotros"
WBZ-TV Channel 4
1170 Soldiers Field Road
Brighton, MA 02134 Telephone (617) 254-5670

"AQUI"
WCVB-TV Channel 5
5 TV Place
Needham, MA 02192 Telephone (617) 449-0400

"El Mundo" (newspaper)
Alberto Vasallo
10B Magazine Street
Cambridge, MA 02139 Telephone (617) 876-4293
"Buenos Dias Boston"
WUNR Radio
5th Floor Bradford Hotel
Antonio Molina
375 Tremont Street
Boston, MA Telephone (617) 357-8617

"Radiolandia 1600"
Alberto Vasallo
10B Magazine Street
Cambridge, MA 02139 Telephone (617) 357-8616

Information (newspaper)
361 Somerville Avenue
Somerville, MA 02143
Editor: Raul Delgado
"Radio Mundo Hispano"

WUNR Radio
375 Tremont Street
Hotel Bradford
5th Floor
Boston, MA Telephone (617) 357-8617

"La Vos Continental"
Tony Jay
WUNR Radio
375 Tremont Street
Bradford Hotel
5th Floor
Boston, MA Telephone (617) 357-8616

"La Hora Hispana"
WHIRB Radio
45 Quincy Street
Cambridge, MA 02138 Saturdays 7:30 a.m. - 10:00 a.m.
7:00 p.m. - 8:00 p.m.
Telephone (617) 495-4818

"La Onda De La Alegria"
Alfonso B. DeLuna
WLYN Radio
156 Broad Street
Lynn, MA 01901 Telephone (617) 595-6200

HISPANIC SCHEDULE

City Hall Galleries

Main Gallery

Main Lobby

Scollay Square Gallery

Registry Area

Registry Wall

Human Rights Corridor

Bostonian Gallery

Outside City Hall

"Boston Hispano — Arte Contemporaneo" and "Modern Argentine Drawing."

Nicimiento (creche).

"Pintura Y Fotografia."

"Artesania Popular," compliments of "Tierra" of Cambridge. Photographs and creative work by the Artesanos, Areyto and Casa Del Sol.

Victoria Porras, BVAU member and Columbian painter, sculptress.

"Artesania Contemporanea de Massachusetts."

"Arte de la Comunidad Hispana," an exhibit of works by Hispanic painters and sculptors.

Display of Christmas literature and recordings from Hispanic America, Library of the Pan American Society of New England, 75A Newbury Street, Boston. Monday-Friday, 9:00 a.m. to 5:00 p.m., Saturday, 10:00 a.m. to 2:00 p.m.

Events

12 December 1975

Lia Cimaglia-Espinosa, an Argentinian pianist, in a concert sponsored by the First National Bank of Boston and the Argentinian Embassy. Jordan Hall, 30 Gainsboro Street. Tickets \$2.00 at Jordan Hall box office. 8:30 p.m.

14 December 1975

Food Fair and Folkloric Festival at the Boston Center for the Arts Cyclorama, 539 Tremont St. Includes performing groups from Argentina, Puerto Rico, Dominican Republic, Peru, Bolivia, Chile and Cuba. Folkloric groups, the Latino American School of Ballet, Ballet de Estrella Vivero and students from the Theatre Arts in Education program of the Mayor's Office of Cultural Affairs. 12:00 to 9:00 p.m. FREE.

19 December 1975

The Areyto Program presents "Vejigantes" and the Hispanic Theatre Company presents "Fulgor Y Muerte de Joaquin Murieta" at the New England Life Hall, 225 Clarendon St. 6:30 to 11:00 p.m. FREE.

Media

6 December 1975

"The Boston Legacy," WCVB-TV, Channel 5. 7:00 p.m. Repeated December 7 at 1:00 p.m.

21 December 1975

"Aqui," WCVB-TV, Channel 5. 1:00 p.m.

26 December 1975

"Catch 44," WGBX-TV, Channel 44. 9:00 p.m. Repeated on WGBH-TV, Channel 2, on January 3, 1976, at 4:30 p.m.

played an enormous role in the immigrants' lives. It was a place to pray in their own language, to meet with friends and family, to be able to preserve their Arabic culture and not feel strange or different because the church represented a part of the "old country." They identified very strongly with these religious structures and were very faithful in their support.

The religious holidays in the Eastern religions take on a very important and special meaning for Arabs. There are a number of cultural and religious ceremonies that are performed on these occasions both in and out of the church. During Easter, Hudson Street, the main street in South Cove, was blocked. Religious processions, ancient sworddancing, line dancing known as "Dubke," and many other expressions of their culture took place. To this day, many of these traditions are maintained. People of Arabic background going into third and fourth generations are still proud and aware of these traditions and remember them from their childhood.

The first traders were the ancient Phoenicians. When Arabs arrived in Boston, speaking no English, they established themselves as traders all over again. Young men and women went from home to home with their suitcases containing laces, beautiful handmade objects, threads, stockings and "objects of the holy land," most of which were religious. As they started to prosper, their products became much more sophisticated. From threads and stockings, they went to negligees and very expensive Oriental rugs. From travelling by train and on foot, they graduated to horse and buggy and travelled to Cape Cod and Maine.



The Arab immigrants became established in this field and moved up to become a very important factor in the garment industry of Boston. Not only men but the women were very important in establishing this process. They worked in the factories and sold their wares. They helped considerably in establishing their families in this new country.

The family as an institution is a very important structure and part of Arab life.

Arabs have a great deal of love and respect for America. They have given a great deal in defending this country. They have been good citizens and have contributed to the great American Way.

ARABIC MUSIC

Edmond J. Moussally

Music is an integral part of the Arabic world, an indispensable element of its communal and home life. It has remained virtually unchanged from the 16th century. The stability of Arabic music, which includes folk, classical and contemporary Arabic music, is grounded in solid values and firmly integrated modes of expression.

The basic form or melody type of Arabic classical music is *maqam*, of which there are twelve main modes. From the sources of the Harvard Dictionary of Music, it would appear that from the 13th to the 16th centuries, most of these melodic and rhythmic modes were common to Persia and the eastern Arab world. Another style of eastern Arabic music is the solo improvisation called *taqsīm*, which is generally unmeasured but may be in a rhythmic cycle of eight units (*taqsīm ala al-wahda*). *Bashraf*, a rondo form, is also important.

The most important instruments today are the *ud* and the *qanun* (*kanun*) followed by: the *rabbab*, a western violin (but a bowed spike fiddle in the eastern regions); the *nay*, a vertical flute; the *kamanja*, a spike fiddle; the *darbukka*, a vase-shaped drum; and the *duff* (or *riqq*), a tambourine.

Today, Arabic music is erroneously considered backward by the average professional musician of both East and West. In spite of the lack of understanding of it, Arab music's influence has gradually penetrated the minds of such giants of contemporary Western music as Bartok, Stravinsky, Schoenberg, Berg, Hindemith, Ives and Haba. Although the music of these composers is entirely Western, it embraces elements and urges of purely Eastern conception.

ARAB HISTORY

The history of the Arab community in Boston dates back to the late 1800's with a very large immigration at the turn of the century. The first immigrants were from three towns: Damascus in Syria and Zahle and Beshara in Lebanon. The most important reasons for the immigrants leaving their homeland was the oppression of the Ottoman rule and the resultant poverty. At the beginning of World War I, over 90,000 Arabs had arrived in this country.

Among the many communities formed by the early immigrants was a large and dynamic community in Boston. The Arabs arriving in Boston settled in the area called "South Cove." This area eventually took on the name of "Little Syria." There were restaurants serving Arabic food, stores specializing in Middle East products, record shops selling the latest Middle East music, printers producing literature in Arabic. To maintain their culture, which they did, the immigrants recreated the feeling of the "old country." Arabs throughout history have been known for their hospitality and this was very evident in "Little Syria." While people sat on their steps conversing with neighbors, one could smell the Arabic coffee and hear the Arabic music.

The first Arab immigrants were Christians. They were part of the eastern religions: Melkite, Maronite and Orthodox. The Arab language in itself is very philosophical, so the strong identity with the churches is understandable. The establishment of the various churches for each one of the religious divisions was one of the primary functions and duties of the new arrivals. Each group not only established their church but has maintained it to this day. These churches

Harvard Dictionary of Music, Willi Apel.
Halim El Dabli, *Arabic Music*, article.
Cathedral of Our Lady of the Annunciation

In the early days of the Melkite community in Boston, the Melkites, as did their Orthodox and Maronite brothers, met and held services in private homes. Around 1901, arrangements were made to hold masses at Saint James Roman Catholic Church on Harrison Avenue. In 1906, the property at 178 Harrison Avenue was purchased and, by 1908, a church had been built and consecrated on the site.

Around 1939, the need arose for a more spacious building due to the growth of the Lebanese-Syrian community and its expansion into other parts of the city. The property of the

Syrians from that ancient city. Their first church was a converted house at 68 Hudson Street which proved inadequate in eight years' time. Funds for a new church were pledged; the original building was razed and a new and larger structure was built on the site and dedicated in 1915.

As was the case with their Lebanese brothers, the Syrians' gradual exodus from the South Cove was accelerated after World War I and then continued at a steady rate during the subsequent years. Shortly after the second World War, the need for a newer and larger church became evident. To accommodate this need, land was procured on Museum Road where the Church of Saint John of Damascus was built and dedicated in 1965.

The Islamic Center of New England

The families emigrated from Lebanon during the first decade of this century and settled in Quincy to work in the shipyards. The people met in their homes for prayer meeting and Arabic classes at Ma's Lunch owned by one of the group. The family names of the group included Hassan, Abraham, Ameen, Derbis, Omar, Allies and Eldeb.

On October 18, 1961, the Islamic Center was dedicated at 470 South Street, Quincy, Mass. People of all religions contributed to the \$50,000 original building fund. In 1967 an addition was built to the Mosque. The Arabic language classes have grown so large that they use a nearby public school.

The Mosque now services the entire New England area and attracts people of more than twenty nationalities.

St. George's Syrian Orthodox Church

The first Orthodox Mass held in Boston was celebrated by Father George Maloof in a chapel he established at 6 Oxford Street in 1900. As the Orthodox community expanded, a larger chapel was instituted at 38 Edinboro' Street. Further growth of the community necessitated the procurement of a site on Tyler Street in May, 1916, where the cornerstone of a new church was laid on May 14, 1923. This church, formally dedicated in January of 1924, served the needs of the Orthodox congregation for three decades.

By 1953, the continuous proliferation of the community again resulted in the construction of a larger church. Presently, the congregants of St. George's anticipate yet another shift in their

location. Plans are in the making to erect a new church in the West Roxbury area.

Our Lady of the Cedars of Lebanon

The Christian Maronites of Bshერი, Lebanon, were the first Arabic-speaking people to immigrate to Boston. Among the first arrivals from Bshერი was the immortal poet-prophet Gibrān Khalil Gibrān, who landed in Boston in June, 1896, and eventually attended the Josiah Quincy grammar school on Tyler Street. In 1893, the parish of Our Lady of the Cedars of Lebanon was established by these early Maronites of Boston. Masses were first conducted in private homes until the parish had secured the necessary revenue to construct a church. In 1899, a church was erected on Tyler Street next to the Quincy School. By 1936, further immigration from Lebanon and Syria had rendered the Tyler Street church far too small to accommodate the now 250 members the parish had grown to. A church building, located on the corner of Shawmut Avenue and Rutland Street was purchased from a Protestant society, remodeled and dedicated on September 13, 1936. In 1961, this building was razed and a new church is under construction at 85 Rockwood Street, Jamaica Plain.

Judie Leon



Seventh-Day Adventist Church on Warren Avenue and West Canton Street was purchased. This edifice was used for the following 25 years, after which time the continued growth and movement of the parishioners again necessitated a more commodious structure. The exquisite modernistic Byzantine church gracing the Veterans of Foreign Wars Parkway which was dedicated in 1966 in successfully meeting the Melkite community's needs for a spacious and graceful expression of her faith is today the center of the Melkites' religious and community life.

Church of Saint John of Damascus

The Society of Saint John of Damascus was organized in 1907 by the fast-growing colony of

SYRIAN AND LEBANESE

Lebanese-American Association
312A Shawmut Avenue

Boston 02118

Founded: 1921

President: James G. Peters

Lebanon-American Association

12 Parker Street

Gardner, MA 01440

The Institute for the Study of Arab Culture and Learning

c/o Kinsley School

30 Fairfield Street

Boston 02116

Director: Judie Leon

Classes: Arabic Language, Arabic Cooking, Islamic Art, Arabic Folk Dancing.

Resource Center for Immigrants: library; video equipment.

Activities: will be planning school programs on the Arabic culture.

Of Special Interest:

HUFLI sponsored by ISACI, at Northeastern University.

Saturday, January 29, 1977 from 8:00 p.m. to 1:00 a.m.

Admission is \$3.00. Music by George Chumoun and the Andalousians.

Telephone (617) 338-8949

ARAB SCHEDULE

City Hall Galleries

Registry Area

Council Bridge

Scollay Square Gallery

Bostonian Gallery

Human Rights Corridor

Main Lobby

Museum of Fine Arts

Events

11 January 1976

17 January 1976

19 January 1976

31 January 1976

31 January 1976

23 January 1976

28 January 1976

"Moods and Places — Poetry and Pictures from the Middle East:" native costumes, poetry, landscapes from seven Arab countries.

"Images of Islam:" Medieval Art and Contemporary Artifacts."

"Eye Arab:" three contemporary Arab-American photographers and historic photos of Arabs in Boston's South End.

"Faces from the Levant:" Nineteenth Century Photographs from the Collections of the Harvard Semitic Museum.

"Arab-American Painters."

"Sculpture" by Douglas Abdell.

"Islamic Fauna: Real and Fantastic" from January 6 through April.

An Afternoon of Kahlil Gibran's poetry with music, song and dance. Northeastern University's El Auditorium, 360 Huntington Ave., 3:00-5:00 p.m.

Exhibit of Arab handicrafts, dance workshop, and information on the Arab world and Arab Bostonians. Northeastern University, 360 Huntington Ave., 3:30 p.m.-10:30 p.m.

Liturgical concert including slide tape and live presentation of Byzantine and Syriac music with Islamic recitations, coordinated by Edmund Moussally. St. John's of Damascus Church, 20 Museum Rd., Boston, 8:00 p.m.

"Hauli," a dance festival featuring music by Sye Matta Band, the Baalbeck Folklorique Dance troupe and other entertainment. Northeastern University Cafeteria, 360 Huntington Ave., 8:00 p.m.

"The Arab Community of Boston" by Elaine Hagopian, professor of sociology at Simmons College.

"Arab Scientific Heritage" by Abdel Hamid Sabra, professor of Arab Science, Harvard University, illustrated by slides.

"History of the *Arabian Nights*" by Muhsin Mahdi, Jewett Professor of Arabic, Harvard University, illustrated by slides.

All lectures are at 7:30 p.m., Boylston Hall, Harvard Yard, Cambridge, and are produced by the Harvard Center for Middle Eastern Studies.



Masses

- 4 January 1976* Orthodox Mass in Arabic, 10:00 and 11:00 a.m., St. John's of Damascus Church, 20 Museum Road, Boston.
- 11 January 1976* Maronite Mass in Arabic, 9:00 and 11:00 a.m., Our Lady of Cedar's Church, Rockland St., Jamaica Plain.
- 18 January 1976* Melkite Mass in English, 10:15 a.m.; in Arabic, 11:30 a.m. The 11:30 Mass served by Bishop Tawil. Our Lady of Annunciation Church, 7 VFW Parkway, Roslindale.
- 25 January 1976* Orthodox Mass in Arabic, 9:30 a.m.; in English and Arabic, 10:30 a.m. served by Father George George. St. George's Orthodox Church, St. George Street, Boston.
- Every Sunday* Prayer, 1:00 p.m., Islamic Center of New England, 470 South St., Quincy.

Media

- 3 January 1976* "The Boston Legacy — The Arabs," WCVB-TV, Channel 5, 7:30 p.m.
- 4 January 1976* "The Boston Legacy — The Arabs," WCVB-TV, Channel 5, 1:30 p.m.

THE CHINESE IN BOSTON

The first Chinese to arrive in Boston were sailors and traders who arrived with the opening of the China trade in the 1780s. Immigration of Chinese began in large numbers on the west coast as cheap labor for the construction of railroads, communication systems and cities.

In 1875, about 100 Chinese were brought to North Adams, a mill town in western Massachusetts, to break a strike at a shoe factory. After the strike, the unemployed drifted to the large cities.

The early Chinese in Boston settled in an area bordering Scollay Square (now Government Center), a low-rent district, on the edge of the downtown business area, conveniently close to the railroad station — point of entry for most immigrants.

These early Chinese immigrants opened laundries in Charlestown, the North End, East Boston and along Harrison Avenue in Boston.

In 1883, a large number of Chinese were recruited for the construction of a telephone exchange on Pearl Street. A "tent city" sprouted on a narrow street called Ping On Alley. The influx of immigrants from the west coast, however, created a demand for permanent housing and the Chinese subsequently expanded into the South Cove area. Previously this area had also been home to other immigrant groups, namely the Irish, European Jews, Italians and Syrians, at different times.

The population of Chinatown grew steadily from 200 in 1890 to nearly 1600 by 1950.

The 1924 Exclusion Act, the second anti-Chinese legislation passed in the U. S., forbade male laborers from bringing their wives over,

creating a substantial bachelor population and hindering the growth of a healthy, heterogeneous community. The discriminatory act served to further isolate the Chinese and reinforce the Chinese ghetto image.

During World War II, the Chinese entered job markets that had previously been closed to them. Many Chinese men and women worked at the Boston Naval Shipyard, South Boston Naval Yard Annex, Hingham Shipyard, and Watertown Arsenal where munitions and other essentials to the war effort were manufactured.

At the same time a large number of Chinese males were drafted or enlisted for the American armed forces, enabling them to acquire American citizenship if they wanted it. Under the War Brides Act, they could also bring wives into the U. S. — thus, exempt from existing immigration quotas. With the surge in the female population, the community for the first time was enabled to grow rapidly on a family basis.

Since the Chinese male's average income was below the mean income level, the garment industry provided jobs for the women who needed to supplement the family income. The garment industry is still the major employer of these women with limited English.

After the Communist takeover of China in 1949, the Chinese in America, many of whom had fostered a sojourner outlook, now realized that there was no returning to their homeland. Thus permanent roots were established in America.

Racial discrimination was a major factor forcing the Chinese to remain in their ghetto. Housing in many areas was closed to them and employment opportunities were limited. The

Chinese responded to these social conflicts and barriers passively. They withdrew, sought to be inconspicuous to gain tolerance. And they chose as their means of livelihood jobs and businesses which would be of no threat to their host country.

Laundries required only long hours, and very little capital or knowledge of English to maintain. Therefore, in the early days, everything was done by hand, including washing, ironing, folding and wrapping. Even with machinery introduced in the thirties, the hours were long and tedious.

The Chinese Consolidated Benevolent Association was founded in 1875 to unite the overseas Chinese, to develop their enterprises, to settle conflicts, to work toward the welfare of the Chinese people, to promote friendship between Chinese and Americans, and to organize social welfare and charitable projects. The CCBA also served as the spokesman for the Chinese community.

Today, there are several other social service agencies providing assistance to more than 14,000 Chinese in greater Boston. The Chinese-American Civic Association provides services through its adult English classes, multi-service center, neighborhood employment center and a bilingual newspaper, the *SAMPAN*. The South Cove Health Center provides bilingual neighborhood health care. The Golden Age Center provides hot lunches of Chinese food to the elderly.

Throughout the year the Chinese community has cultural activities that are open to everyone. The Chinese people continue to maintain their customs and beliefs while working towards acculturation.

May Ling Tong



MAIN ORGANIZATIONS

Chinese Consolidated Benevolent Assn. of New England
14 Oxford St., Boston, MA 02111 542-2574
Established: 1875

Purpose:

- To serve as the spokesman for the Chinese community.
- To unite overseas Chinese.
- To promote the welfare of the Chinese community.
- To perform charitable and civic duties.

Activities:

- Translating and interpreting.
- Settling disputes.
- Performing civic and charitable functions.

Chinese Merchants Assn.

20 Hudson St., Boston, MA 02111

Chinese-American Civic Assn., Inc.

18 Oxford St. (Classrooms and Meeting Hall)

85A Tyler St. (Multi-Service Center)

Boston, MA 02111

426-8673

Established: 1967

Purpose: To provide an organization through which members can communicate, socialize and work for the betterment of the Chinese community.

Activities:

- Adult Education Classes
- Multi-Service Center
- Neighborhood Employment Center
- SAMPAN newspaper

Greater South Cove Golden Age Center

239 Harrison Ave.

Boston, MA 02111

423-7560

South Cove Community Health Clinic

885 Washington St.

Boston, MA 02111

482-7555



CHINESE SCHEDULE

City Hall Galleries

Scollay Sq. Gallery

Over Registry Area

Registry Area

Registry Wall

Bostonian Gallery

"Focus: Six Photographers"—represents the vision and technique of photographers living in the Boston area.

"Comparison of Eastern and Western Medicines"—commonly-used Chinese herbs with full explanation and their applications.

"Chinese Calligraphy"—large characters representing poetic couplets in fluent brush and ink calligraphy by two Chinese artists.

"Yesterday, Today and Tomorrow"—showing events and individual creative contributions made by scientists and artists.

"Antique/Boutique"—a close-up view of objects and artifacts of practical or symbolic value, familiar or unfamiliar, in Chinese culture.

"Landscapes and Studies"—V. Jayne.

"Artists Choice: Contemporary and Traditional Chinese Painting"—Chinese Boston-area artists representing diversity of style, vision, ideas and media.

Events

22 February 1976

Chinese Month Festival Performance Program

Opening Lion Dance Ceremony

Contemporary Chinese Songs — Presented by China Express

Floral Fan Dance — Boston Chinese Dance Company

Violin Solo — Eugene Wong

Korean Dance — Title Seven

Hu-Chin Solo — Kong Shui Yen

Flirtation — Boston Chinese Dance Company

Piano Solo — Yin Man Lam

Ribbon Dance — Boston Chinese Dance Company

Martial Arts Demonstrations — Tai Chi Club

Double Fan Dance — Title Seven

Cello Solo — Enoch Wong

Butterfly of Love — Boston Chinese Dance Company

Flute Solo — Eunice Wong

The Impression of Tung Hwang — Title Seven

Folk Song Recital — Bow Sim Mark Yen

Martial Arts Demonstrations — Kwong Tit Fu Academy of Chinese Martial Arts

Closing Lion Dance

Piano Accompaniment by: Mrs. Katherine Wong

All dance groups directed by: Mr. Walter Chan

M.C.'s: Mr. Robert Goon and Mr. Joseph Chow

Martial arts performances and lion dances sponsored individually by: New England China Martial Arts Association, Gung Ho Athletic Club and Kwong Tit Fu Academy of Chinese Martial Arts.

At open areas in Chinatown, from noon to 4:00 p.m., Chinese New Year Celebration Show, sponsored by the Chinese Christian Church, at John Hancock Hall, 8:00 to 11:00 p.m.

1 February 1976

13 February 1976

Media

8 February 1976

9 February 1976

7 February 1976

8 February 1976

"Asian Focus," Ch. 7, 9:00 a.m.

"Asian Focus," Ch. 7, approx. 2:00 a.m.

"Boston Legacy," Ch. 5, 7:30 p.m.

"Boston Legacy," Ch. 5, 1:30 p.m.

POLAND

The history of Poland goes back into antiquity. Excavations have revealed many objects that belonged to ancient Slavic tribes dating back to 500-1000 B.C. After uniting the many small principalities to form the nation of Poland, Mieszko I, the first king of Poland, was baptized in 966. Poland accepted the Roman Catholic religion, becoming the easternmost outpost of Western Christianity in Europe.

Geographically, Poland is situated in the middle of Europe—the westernmost branch of the Slavic race. Poland is bounded on the north by the Baltic Sea and the Carpathian Mountains on the south. Since she has no natural boundaries on the west or east, time and time again she has had to defend these borders from the Teutonic knights and the Germans on the west and from the Tartar, Mongol and Turkish invasions from the east.

Her history has been a brilliant one in the defense of Christianity and civilization as demonstrated by the glorious victory of King Jan Sobieski in the defense of Vienna in 1683 when the forces of Islam were stopped. Poland has been rightly referred to as the "Bulwark of Christendom."

In the latter part of the 15th century, Poland had a more advanced constitutional system than any other in Europe. The landholders met and elected their kings. While the rest of Europe was plagued by religious wars in the 16th century, Catholics, Protestants and Jews lived together in harmony in Poland. 97% of the Poles were Catholics.



On May 3, 1791, a new Polish Constitution was ratified which is compared with the Magna Carta in England and our own United States Constitution, granting freedom and equality to its citizens.

Alarmed by this modern constitution, the three monarchies Russia, Prussia and Austria hastened to partition Poland. From 1795 to 1918 the Poles were without a country. Although the Polish language was forbidden, the Polish spirit lived on. The Poles fought for their freedom on many fronts. There were many uprisings.

When Poland regained her freedom in 1918, she had to rebuild from smoldering ruins. She immediately introduced compulsory and free education for all children from 7-14 years of age. Illiteracy became nonexistent in comparison

with the years of the Partitions when education was forbidden.

Progress was interrupted and stopped by World War II. After a valiant defense, Poland was crushed and ruled by the enemy—Germany on one side and Russia on the other. Significantly, one nation alone has never conquered Poland. During the war years, millions of Poles were killed. 80-90% of Poland's cities lay in ruins.

Poland once again had to rebuild. Today, Poland has new modern cities while rebuilding and preserving the historical "old towns."

In the arts and sciences, Poles have made vast contributions to the world. As early as 1364, Casimir the Great of Poland founded the University of Krakow, one of the oldest universities in Europe. Nicholas Kopernik Copernicus—Father of Modern Astronomy—studied there. In 1543, he first established that the earth and its sister planets revolved about the sun. His careful observation, investigation and proof became the foundation of modern scientific method.

Marie Skłodowska Curie was granted a Nobel Prize in physics in 1903 with her husband Pierre and M. Becquerel for discovering radium and new radioactive elements. In 1911, Marie Curie was awarded the Nobel Prize in chemistry.

Two Nobel Prize winners in literature in the early 1900s were Henryk Sienkiewicz, author of *QUO VADIS* and Wladyslaw Reymont, author of *THE PEASANTS*. Joseph Korzeniowski Conrad chose to write his many works about the sea in his adopted English language.

The music of Poland was immortalized by Frederic Chopin in his mazurkas and Polonaises; Ignace Jan Paderewski, pianist and statesman; and Stanislaw Moniuszko in his operas. Today, Krzysztof Penderecki and his avant-garde music are acclaimed worldwide.

Helena Modrzewska Modjeska was an outstanding Shakespearean actress in Poland and appeared on the American stage for 28 years. Today, Jerzy Grotowski, father of the experimental Wrocław Laboratory Theater and Henryk Tomaszewski, founder of the unique Wrocław Mime Theater, are well-known.

Folk song and dance ensembles such as Mazowsze and Slask make worldwide tours. The distinctive Polish folk arts, decorations, music, weaving, embroidery, metal work and carving are being preserved.

Poland is proud of its cultural life—its many artists, opera companies, opera companies and philharmonic and symphony orchestras.

Polish immigration to the United States may be divided into 4 parts:

| | |
|-----------------------|-----------|
| Colonial immigration | 1608-1776 |
| Political immigration | 1776-1865 |
| Economic immigration | 1865-1939 |
| Exile immigration | 1939-date |

The first Poles came to Jamestown, Virginia, on October 1, 1608. They were the beginning of a large and proud Polish-American heritage. The Polish artisans were brought here by Captain John Smith for their skill in making glass, tar and pitch. They started the first glass factory in America. In 1619, the first strike in the United States was organized by the Poles — not for higher wages but for the right to vote.

Among the early settlers mentioned are the Zaborowski (Zabriskie) family in 1662 in New Jersey; the Sadowskis, pioneers in Ohio and Kentucky in 1726 and the first Pole in Massachusetts said to be Zeleck, a soap-maker in Dorchester in 1639.

During the Revolutionary War, many Poles came here to fight for American independence. General Thaddeus Kosciuszko constructed the defenses at Bemis Heights, near Saratoga (the turning point of the Revolution) and at West Point. In his will, Kosciuszko asked that all the property given to him by the United States be sold and the money used to free slaves and pay for their education. This was 50 years before the Civil War.

General Casimir Pulaski landed in Mass. in July, 1777. He organized the cavalry and earned the title of Father of the American Cavalry. He lost his life in the Battle of Savannah fighting for the cause of freedom.

Brigadier General Wladimir B. Krzyzanowski, the outstanding Pole in the Civil War, commanded the Polish Legion and later the 58th Infantry of New York. He distinguished himself at Chancellorsville and Gettysburg.

Dr. Marie Zakrzewska came to this country in 1853. She became a physician and a champion of women's rights and abolition. In 1862 in Boston she founded the New England Hospital for Women and Children and directed this hospital for 40 years. Today, it is known as the Dimock Health Center.

Father Francis Dzierozynski — Superior of the Jesuits of the Maryland Mission in 1823 — was instrumental in the founding of Holy Cross College in Worcester, Mass.



The religious faith of the Poles has carried them through many crises in their history. It was natural for them to found their own Polish parishes in the United States and seek leadership from their clergy. The oldest Polish parish in America was founded in Panna Maria, Texas, by a Franciscan Father, Rev. Leopold Moczygomba in 1851.

The nuns closely followed to teach in the parochial schools. The first Polish Seminary to prepare young men for the Priesthood was founded in Michigan in 1885 by Father Joseph Dabrowski. John Cardinal Krol of Philadelphia was elevated to the sacred College of Cardinals in 1967.

In the field of music the symphony conductors stand out, such as the late Artur Rodzinski of the Cleveland Orchestra, Leopold Stokowski of the Philadelphia and NBC Orchestras and, today, Stanislaw Skrowaczewski of the Minnesota Orchestra.

Wojtek Lowski is the premier danseur of the Boston Ballet Company.

Korczak Ziolkowski, Boston born, taught himself to carve and sculpt. He won many awards and assisted in the carving of the presidents at Mt. Rushmore. At present, he is carving the figure of Chief Crazy Horse, fully three-dimensional, out of a whole mountain in South Dakota.

The first major wave of Polish migration began in 1831 after the unsuccessful insurrection in occupied Poland. Teachers, artists, physicians, journalists, military men fled for their lives. By 1860, there were 30,000 Poles in the United States. By 1889, there were 800,000. Actual figures of immigration are difficult to obtain

since the Poles were listed as Russians, Prussians or Austrians during the 125 years of the Partitions. From 1854-1870 many went to the middle west to settle on farms and in industrial areas, escaping from Prussian political and religious oppression.

1881-1930 was the period of greatest immigration. From 1890-1914 larger numbers came from Russian and Austrian-occupied Poland. They were poorer and for economic reasons stayed near their landing places in the north-eastern states. The industrial centers absorbed the much-needed laborers. The largest colonies were in Chicago, greater New York, Buffalo, Milwaukee, Detroit, Pittsburgh, Toledo, Philadelphia, Baltimore and Boston (southern New England).

The Poles were hard workers, capable, industrious and dependable. They came to a land of opportunity to establish homes and educate their children. They had to learn a new language, new skills, new customs. Poor housing conditions, long hours of labor, low wages and irregular employment did not stop them. They became loyal Americans. Of the first 100,000 volunteers called for by President Wilson in World War I, 40,000 were Poles who constituted only 3% of the population. During World War II over 900,000 served in the Armed Forces.

During World War II, immigration was virtually stopped. Following the war, many Poles came here under the Displaced Persons Act as well as 16,000 former Polish Army and Air Force men and officers with their families from England. This group of immigrants was educated in a free Poland. Many were teachers, doctors, lawyers, engineers, military men and so forth. They have already taken their place in American life.

There is still some immigration from Poland but not in large numbers.

In the late 1800's and early 1900's Poles settled throughout Massachusetts. By 1905 there were already 10,000 Poles in Boston. In 1930 it was estimated that there were 350,000 Poles in Massachusetts.

In 1893, Father John Chmielinski arrived in Boston. He was appointed "to attend the Polish Catholics." The Our Lady of Czestochowa Parish was formed on November 29, 1893, at Andrew Square. Mass was first said at the German Church of the Holy Trinity until the Poles raised funds, erected and dedicated their church, hardly a year after permission was granted.

Under the strong leadership of Father John Chmielinski, the parish flourished. Father John, as he was affectionately known, understood his people. He organized them and ministered to their needs. He helped them to find jobs, solve their problems and encouraged them to find their place in their adopted country. Father Chmielinski traveled throughout New England saying Mass in the Polish language for the new immigrants. He was instrumental in encouraging and helping many communities to start their own Polish parishes. In 1913, St. Adalbert's Parish was founded in Hyde Park. In 1916, Our Lady of Ostrabrama Parish held its first masses at St. Stephen's Church in the North End and later in 1919 dedicated its own church. Unfortunately, this parish was in the urban renewal area that was torn down in the 1950's in the West End.

Fifteen Polish parishes were founded in the Archdiocese of Boston — Salem, Lowell, Chelsea, Lawrence, Lynn, Cambridge, Haverhill, Ipswich, Norwood, Brockton, Maynard and Peabody, in this order. The Franciscan Conventual Order staffs some of these churches, including the Our Lady of Czestochowa Church since 1940. In addition, there are five Polish National Catholic churches in this area.

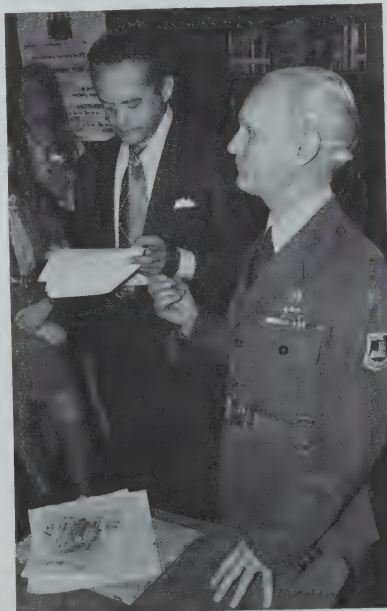
Many organizations were formed. Polish-American citizen clubs helped new immigrants become American citizens and take part in civic affairs and politics. Fraternal organizations, both local groups and chapters of national fraternals such as the Polish Roman Catholic Union, Polish National Alliance, Polish Women's Alliance and the Polish Falcons, were organized to care for the insurance and mutual aid needs of the community. The cultural groups included dramatic societies, literary circles, choral groups such as the Chorus Lira and the Polonaise Choral Society, folk dance groups such as the Krakowiak Polish Dancers; and groups dedicated to disseminating Polish culture. Religious, charitable and veterans' groups were organized to meet the community's needs.

Some of the Polish churches such as South Boston, Cambridge and Chelsea had their own parochial schools where the Polish language and culture were preserved. Saturday schools teach the Polish language, culture and dancing today.

The Polish Home of the Little Flower, an orphanage, was dedicated on October 12, 1928, in Hyde Park, under the leadership of Father Alexander Syski and donations made by more

than 100 Polish organizations. This home is now a day school named the Joseph P. Kennedy, Jr., Memorial School and still houses about 25 girls and is staffed by the Polish Bernadine Nuns.

The Polish-Americans have taken their place in the mainstream of American life. They are all taking an active role in the greater Boston community — in education, medicine, law, sciences, business, the arts, the media and the trades. There are both new immigrants and first, second and third generation Americans of Polish ancestry in greater Boston. They are concerned with the preservation of their culture. The second and third generations are seeking to learn more about the heritage of their forefathers. They are interested in the role that Polish immigrants have played in the growth of the United States



from its earliest days. They feel strongly that the contributions made by each immigrant group should be included in our history books so that a true picture of the growth of the United States will be given. In this way, Americans will get to know one another and the many cultures that contributed to the growth of the United States and the City of Boston.

Elaine H. Dobrowski

Polish Churches in Boston

Our Lady of Czestochowa Church
655 Dorchester Avenue, South Boston, Mass. 02127
St. Adalbert's Church
1450 River Street, Hyde Park, Mass. 02136

Polish Radio Programs

Echa Polski — Echoes of Poland
Mr. Stanley Wisniewski, Broadcast every Sunday,
1:30-2 P.M. WWEL 1410
Polish-American Hour
Mr. Carl Mackiewicz, Broadcast Mon-Fri., 7-7:30 P.M.
WNUR 1600

POLISH-AMERICAN ORGANIZATIONS IN BOSTON

CIVIC

Polish-American Citizens Club of South Boston
Mr. Victor Gansowski, Pres., 82 Boston St., Boston 02125

Polish-American Women's Citizens Club of Boston
Mrs. Elaine H. Dobrowski, Pres., 242 Robbins St., Milton 02186

Polish-American Political Club of Hyde Park
Mr. Merritt Morawski, 1391 River Street, Hyde Park 02136

Mass. Association of Polish-American Citizens Clubs
Mr. Theodore Suchecki, Pres., 10 Adams Terrace, Dorchester 02125

Polish-American Congress, Eastern Massachusetts Division
Mr. W. J. Pisarski, Pres., 20 St. Margaret St., Dorchester 02125

Polish-American Citizens League of Mass.
Mr. Anthony Baldyga, Chairman, 667 Columbia Road, Dorchester 02125

Polish Boy Scouts of Boston
Mr. Z. Jarkiewicz, 104 Hunting Rd., Needham 02194

Polish Girl Scouts of Boston
Mrs. Jadwiga Kalabinska, 15 W. Bellflower St., Dorchester 02125



POLISH SCHEDULE

City Hall Galleries

Registry Area

Registry Overhang

Registry Wall

Scollay Square Gallery

Council Bridge Gallery

CULTURAL

Krakowiak Polish Dancers of Boston

Mrs. Eugenia Pierce, Pres., 538 Mr. Hope St., North Attleboro

Young Krakowiak Polish Dancers

Mrs. Mary Pierce, Main Street, Sherborn

Saturday Polish School, Polish National Alliance, Council 118

Mrs. Barbara Tomaszewska, 34 Melville Avenue, Dorchester 02124

Massachusetts Federation of Polish Women's Clubs

Mrs. Julia Gelowsky, Pres., 12 Seventh Street, Cambridge 02141

Polish Business and Professional Women's Club of Greater Boston

Mrs. Eileen Carroll, 36 Albert Ave., Belmont 02178

Ognisko Polek of Boston

Mrs. Stefania Moraski, 586 Morton St., Stoughton 02072

Polish Room Fund, International Institute

Mr. Frank Dziadul, 287 Commonwealth Ave., Boston 02116

Polish Library, 808 Dorchester Avenue, Dorchester, Mass. 02125

FRATERNAL

Polish National Alliance, Council 118

Mr. W. J. Pisarski, Pres., 20 St. Margaret Street, Dorchester 02125

Polish National Alliance, Gr. 398

Mr. Jozef Wisniewski, Kemper Street, Quincy 02169

Polish National Alliance, Gr. 3008

Mrs. Barbara Tomaszewska, 34 Melville Ave., Dorchester 02124

Polish National Alliance, Gr. 1934 of Hyde Park,

Mr. John Pelkowski, 10 Cass Ave., Dedham, Mass. 02026

Polish National Alliance, Gr. 228

Mr. Joseph Darniecki, 707 E. Broadway, South Boston 02127

Polish Women's Alliance, Gr. 726

Miss Valerie Antoniewicz, 48 Mt. Vernon Street, Dorchester 02125

Polish Women's Alliance, Gr. 747 of Hyde Park

Mrs. Jean Bielawski, Pres., 299 Central Ave., Dedham 02026

Polish Falcons Nest 140

Mr. Jan Urban, c/o 28 St. Margaret St., Dorchester 02125

Polish Roman Catholic Union

Mr. John Gustowski, 5 Brush Hill Terrace, Hyde Park

St. Ann's Society of South Boston

Mrs. Janina Uminska, 91 Park Drive, Weymouth 02190

VETERANS

Polish Army Veterans Post 37

Mr. Edward Juskowiak, Cmdr., 10 Southview Street, Dorchester 02125

Polish Army Veterans Post 37 Auxiliary

Mrs. Helen Golabek, Pres., 64 Harvest St., Dorchester 02125

Polish Army Veterans of World War II, Post 19

Mr. Wacław Iwanowski, P. O. Box 2023, Boston 02106

Polish-American Veterans, Boston Post

Mr. Anthony Baldyga, 667 Columbia Road, Dorchester 02125

American Legion, Casimir Pulaski Post 269

Commander George White, 80 Upland Rd., Winthrop

Veterans of Foreign Wars, Thaddeus Kosciuszko Post 2091

Mitchell Szymanczyk, Cmdr., 88 King St., Dorchester 02125

Veterans of Foreign Wars, Thaddeus Kosciuszko Post 2091 Auxiliary

Mrs. Genevieve Struzik, 2 Leeds St., South Boston

Polish Legion of American Veterans State Department

Edward Luzinski, Cmdr., 25 Hardy St., Salem 01971

Polish American Veterans State Commander

Adam S. Rogodzinski, 28 North Ave., Norwood 02062

Polish White Eagle Soccer Club

Mr. Anthony Opila, Pres., 15 W. Bellflower St., Dorchester 02125

Polish-American Youth Assoc.

Mr. Richard Rolak, 657 Dorchester Ave., So. Boston 02127

Rosary Society

Mrs. Mary Radziejewicz, Pres., Boston St., So. Boston 02127

"The Polish-American Mosaic" — a survey of contributions made by Poles to America.

"Images and Realities" — paintings by several Polish artists in a variety of styles.

Polish photographers exhibit from the Boston Visual Artists' Union.

"From Generation to Generation" — a multi-faceted portrayal of the Polish cultural link.

"Through Polish Hands" — Polish handiwork ranging from traditional folk art to contemporary graphics.

Events

- 7 March 1976 "Moods and Melodies" — Polish contemporary and folk art exhibits, Chopin selections by Krystyna Czarnecka and performances by the Polish Saturday School. Sponsored by the Polish National Alliance, Council No. 118 from 2-5:00 p.m. at the International Institute, 287 Commonwealth Ave., Boston.
- 9 March 1976 *Polish Film* — with lecture by Chester Nowak, Ph.D., at 7:30 p.m. in the Aquarium's auditorium, Boston.
- 12 March 1976 *Academic and Cultural Evening* — sponsored by Boston Polish 200 at the University of Massachusetts, Boston at 8:00 p.m.
- 13 March 1976 "Przyjście" — a tribute to Poland by the Roslindale Branch of the Public Library, 4238 Washington Street, Roslindale, Mass. 2:00 p.m.
- 14 March 1976 Z.H.P., *Polish-American Scouts of Boston* — present a special variety show in St. Mary's School Hall, Boston Street, Andrew Square, South Boston at 4:00 p.m.
- 16 March 1976 "Polish Legends, Dances and Games" — by Mrs. Ada Dziewanowska at the Children's Museum, 57 Eliot Street, Jamaica Plain at 3:00 p.m.
- 16 March 1976 "Poland Today" — Slide show and lecture by Mr. R. Jagolta, at the Aquarium at 7:30 p.m.
- 18 March 1976 "Wycinanki" — Polish paper cutouts demonstrated and exhibited by Mrs. Clara Zamejitis in the Registry Area of Boston City Hall from 10:00 a.m.-3:00 p.m.
- 21 March 1976 *Sunday Afternoon Musicale* — featuring Ms. Theresa Garbulinska, an international concert pianist and the Polish Roman Catholic Choir Group from North Eastern Massachusetts, directed by Stanley Smardz at B.U. School of Fine and Applied Arts Concert Hall, 855 Commonwealth Avenue, Boston at 2:30 p.m.
- 23 March 1976 T. Kosciuszko & C. Pulaski — lecture by Prof. M. K. Dziewanowski at B.U. School of Nursing, Curtis Hall, Commonwealth Avenue, Boston at 8:00 p.m.
- 25 March 1976 *Polish Easter Traditions and Food* — in the Main Lobby at City Hall by Mrs. Wanda Lempitski from 10:00 a.m.-3:00 p.m.
- 27 March 1976 *Polish Arts and Crafts Exhibit* — at New England Life Hall, 501 Boylston Street at 2:00 p.m.
Krakowiak Polish Dancers — present "Krakowiacy" at N. E. Life Hall at 8:00 p.m. Admission: \$3.50.
- 28 March 1976 *Opening* — of the Polish Library at 808 Dorchester Avenue, Dorchester at 3:00 p.m. Sponsored by the Polish Veterans of WWII Inc., Polish Army Veterans, Post No. 37, Polish American Citizens Club and the Polish National Alliance, Council No. 118.

Media

- "Boston Legacy" March 6, Saturday, 7:00 p.m. and March 7, Sunday, at 12:30 p.m. Channel 5, WCVB-TV.
- "Echa Polski" Polish radio program by Mr. Wisniewski every Sunday, 1:30-2:00 p.m. WWEL 1410.
- "Polish-American Show" Broadcast Monday-Friday, from 7-7:30 p.m. on radio WUNR 1600, by Mr. Mackiewicz.
- Polish Masses** Our Lady of Czestochowa, 655 Dorchester Ave., South Boston. Sunday, 8-10:15 a.m.
 Saint Adalbert's, 1450 River Street, Hyde Park. Sunday, 10:30 a.m.

ARMENIAN HISTORY

The origins of Armenia and the Armenian people are shrouded in the mists of earliest antiquity. It is evident from archaeology that the population of Armenia has played a leading part in the rise and development of early civilization. Indeed, linguistic and cultural evidence has led a significant number of outstanding scholars to the conviction that much of the present European populations are derived from the ancient peoples of the Armenian area, who appear to have been the "sons of Noah" in more than a Biblical sense.

Armenia first appears significantly in the period between 10,000 and 7,000 years ago as a primary center for the development of village economy, agriculture, and animal domestication. Scientists state that approximately three quarters of all plants and animals domesticated at that time were native to, or could be found in, the Armenian mountains, plateaux, and valleys — extending from the Mediterranean Sea above Cyprus to the Black Sea, and from Asia Minor in the west to the Caspian Sea in the east.

The first Armenia national dynasty is traditionally dated about 2250 B.C.

When ancient Persia, about 500 B.C. created its empire, Armenia was famed as the original land of fine horse breeding (the Armenia breed seems to have been the ancestor of the later "Arab" horses), and so was particularly important to the war-machine of the Persian Empire. In the wars against the Greeks, the Armenian forces were of great importance, according to the Greek historians.

After Alexander the Great destroyed the old Persian Empire, Armenia became an increasingly significant factor in world history, representing



an independent-minded "Middle Zone" of opposition to the growing imperialism of both the Persians (Parthians) and the Greeks, shortly followed by the Romans.

That "Middle Zone" concept played a major role in the growth of a somewhat higher concept of religion and man, ultimately culminating in the rise of Christianity. The Armenian state, now under the Artaxiad Dynasty, even briefly threatened to become a danger to both Roman existence and the Persian area when King Tigranes the Great and his ally Mithridates of Pontus drove the imperialists from most of Asia Minor, the Caucasus, Syria, and even the Crimea. The Artaxiad capital, Artaxata, was said to have been laid out by the Carthaginian Hannibal while he was in refuge in Armenia. The populations liber-

ated by Tigranes were allowed self-rule, bringing much inter-cultural contact, especially in Syria — this later helped Christianity to become a generalized religion. With the death of Tigranes II in 55 B.C., strategically-located Armenia again became a bitterly contested battleground between the Parthian and Roman empires.

After a century of confusions and foreign kings, in 53 A.D. the Arsacid Dynasty took control, while in the Roman client kingdom of southern Armenia (Edessa) already Christianity was spreading. Indeed, before the crucifixion of Christ, the king of Edessa offered to share his throne with Christ, offering him refuge, according to the early Church historian Eusebius.

Christianity was preached widely in both Armenian kingdoms by a number of the Apostles. In 301 A.D. King Tiridates III of Great Armenia officially converted his country to Christianity, the first conversion of any country to the new religion.

When the monk, St. Mesrob Mashtots, invented an alphabet for the Armenian language, a vigorous national culture and literature arose which enabled the Armenians to preserve their national character over the centuries.

As the West (Greece and Rome) went Christian, Armenia increasingly became the front line of defense of western civilization and Christianity. The Vartanantz Wars in Armenia, and especially the "battle of Avarair" in 451, prevented a Persian Magian victory, resulting in an increasingly Western orientation of the Armenian people. The Persian conflicts sent many Armenians westward, where they became an outstanding element in the Roman Empire in Constantinople. From about 500 to about 1000 A.D., in fact, the Armenians provided most of the emperors and outstanding generals of the Empire — so much so that this period of "Byzantine" Roman history has been termed "the Armenian phase of the Roman Empire."

With the rise of Islam and the Arabic expansion, reaching Armenia in 639, the country was destined to undergo horrible massacres and brutality; the Armenian national spirit and religion survived the worst, however, until 744 when Ashot of the Bargatid Dynasty was appointed "governor," reconstituting the autonomy of Armenia. In 858, a later Ashot Bagratuni was permitted to be crowned king, the revived kingdom surviving until the Seljuk Turkish conquest in 1079.



Large numbers of Armenians fled their homeland before the savage Turks, a half million ultimately reaching southern Poland, while hordes of refugees settled Cilicia, near the Mediterranean coast of Cyprus. There, they created a new kingdom of Armenia which played a key role in precipitating the Crusades. Cilician Armenia became a major force in the Crusades and outlasted European participation in them, preserving its independence until 1375, when it fell to the Egyptian Mameluke Empire. The last king of Armenia, Levon V, passed away in exile in Paris and is buried with the French kings.

In the 543 years which passed until a free Armenia was once again established, by the victory of the Armenia people over the Turks in

May, 1918, the nation faced the worst savagery and oppressions in its existence at the hands of wandering bands of Turcomans, Kurds, and finally Ottoman Turks. The story of Armenia, however, is more than just a grim tale; it is an epic of survival and a triumph over foreign oppression.

As part of the Ottoman Empire, ravaged Armenia was held in cruel thralldom, its people deprived of legal protection. As the empire degenerated, the Armenians began to demand human rights in the 19th century. They initiated a great educational progress, and soon were recognized as the most modern and progressive element in the empire. In fear of Armenian progress, Sultan Abdul Hamid sought to solve the Armenian "problem" by eliminating the Armenians in "the beginning of modern genocide" by vicious massacres in 1894-6. The Armenians refused to break, however, in their growing national demand for rights.

A few years later, a so-called "Constitutionalist" Turkey, led by young German-trained army officers of the Ittihad Party, seized upon the outbreak of World War I to settle the Armenian Case once-and-for-all by ordering the forced deportations and slaughter of every Armenian man, woman and child. Of some three million Armenians in the Empire at the start of the war, only about 600,000 survived. From the shattered and scattered survivors, a small force was rallied to oppose the Kemalists Turkish army in May, 1918, winning the battles of Sardarabad and Kara Kilisseh against five-to-one odds. The remnant was preserved, and an independent Republic of Armenia was proclaimed on May 28, 1918.

Though a joint agreement between the Kemalists and the Soviets extinguished the independence of that republic, Armenia's small fragment under Soviet rule has flourished because of the hard-working qualities and the intelligence of the Armenian people. The greater part of the Armenian lands remain a barren wasteland, devoid of Armenian population, the traditional "howling wilderness" under Turkish rule.

Boston is a special place for Armenians. From the beginning of this century, this city has indeed been a "Hub" for the Armenian-American community and to some extent for Armenians throughout the world. Boston has been a cultural, political and journalistic center for the Armenians of the diaspora and has played a prominent role in the turbulent and often tragic

20th Century history of the Armenians. Yet, Boston is a new place, a recent place in the 3,000 year history of the Armenian people. In 1885, according to one source, there were only nine Armenians in Boston and only a few hundred in the whole United States — most of them single men here as students or to work in the mills and foundries to make enough to go back to their villages. A decade later, with the outbreak of massacres in Turkey, Armenian immigration increased with as many as 20,000 entering the U.S. in the several years that followed the Turkish persecutions of 1894-96. Of this number, an estimated 25% came to Massachusetts, many to Boston and Worcester (generally regarded as the first Armenian "community" in the U.S. and the site of the first Armenian Church in this country). As things quieted down in Turkey and in Turkish-occupied Armenia, immigration slowed to a trickle although the period immediately preceding World War I saw a steady flow of men again.

The renewed Turkish policy of genocide, which took over 1.5 million Armenian lives from 1915 to 1920 and forced virtually all the survivors into exile, brought over 25,000 more Armenians to these shores by 1930, a fifth of the refugees giving the Bay State as their destination.

A 1930 estimate fixed the number of Armenians in Massachusetts at 19,000 with a majority in Metropolitan Boston. Of the 3,000 to 5,000 then living in the City of Boston, most lived in the South End, Dorchester, South Boston and Roxbury.

But numbers do not adequately tell the story of Boston and the Armenians. For instance, in an effort to reform Turkish society and win equal rights for all of the sultan's subjects, "revolutionary" organizations had sprung up in the homeland, to be followed by the formation of branches here in America whose mission was to support "the cause" and to tell Americans about it. The first U.S. branches of the Hunchak Party and the Armenian Revolutionary Federation (Dashnak Party) were established in Boston in 1890 and 1899, respectively. In the same year, 1899, the A.R.F. established the "Hairenik" newspaper in Boston, an internationally-read Armenian daily still published in the city at 212 Stuart Street. A Hunchak journal established in 1903 in Boston later left the city. The "Baikar," now a Watertown-based daily, was from 1911, until a decade ago, published in Boston by the Armenian Democratic Liberal Organiza-

tion. Both Baikar and Hairenik have been publishing English-language weeklies of national circulation since the 1930s.

To understand the significance of the role played by the Boston-based press and political parties, one must understand that the national leaders of a dispersed people were of necessity at the helm of the press. Thus, for example, the pre-WWI editor of Boston's Hairenik later became prime minister of the short-lived Independent Armenian Republic (1918-20) and the Republic's minister of justice became Hairenik editor in 1921. On a mass scale the desire to help their brothers and sisters abroad in their hour of need, coupled with loyalty to their adopted land, prompted many Boston-area Armenians to volunteer to fight in the Allied Armies in WWI and to contribute thousands of dollars for the relief of refugees.

But Boston's contributions were not only political and journalistic but charitable, social and educational as well. For instance, the influential Armenian General Benevolent Union (AGBU) established its first U. S. branch in Boston, which also served as its U. S. headquarters for many years, just as today Boston is the site of the international headquarters of the Armenian Relief Society, a world-wide women's charitable and educational group. The Armenian Women's Welfare Association, established in Boston in 1912, operates the Jamaica Plain Home for the Armenian Aged, a pioneering venture in its field.

With the arrival of the Very Reverend Khat Markarian in 1897, Boston's Holy Trinity Parish was formed although the church building on Shawmut Avenue was not purchased until 1923.

In more recent years, the Boston-area and specifically Harvard became the site of the first Chair of Armenian Studies in the U. S. and a movement to establish the Armenian Library and Museum of America here in this area has taken hold. Various Boston area institutions, including the University of Massachusetts at Boston, include Armenian courses in their curricula. In addition, the Boston area today boasts six Armenian churches, several community centers or other facilities, an Armenian day-school, many Saturday and night language classes, Armenian language courses at several area high schools (Watertown, Belmont, Arlington, Waltham), a government-funded Armenian Ethnic Studies Project, choral, dance and drama groups.

Dr. Michael Mensorian

ARMENIAN ORGANIZATIONS

ARMENIAN APOSTOLIC

Holy Trinity Armenian Apostolic Church of Greater Boston
145 Brattle Street, Cambridge; The Very Rev. Yeghishe Gizirian

St. James Armenian Apostolic Church
165 Mt. Auburn Street, Watertown; Rev. Dajad Davidian
St. Stephen's Armenian Apostolic Church of Greater Boston

38 Elton Avenue, Watertown; Rev. Fr. Torkom Hagopian

ARMENIAN CATHOLIC

Holy Cross Armenian Catholic Church
100 Mt. Auburn Street, Cambridge, Rev. Fr. Luke Arakelian

ARMENIAN PROTESTANT

Armenian Memorial Church
32 Bigelow Avenue, Watertown; Rev. George Paboojian



First Armenian Church
380 Concord Avenue, Belmont, Rev. Vartan Hartunian

RADIO PROGRAMS

Armenian Culture Hour — Sponsored by FACS (Friends of Armenian Culture Society), Sundays, 9:30 a.m. WCRB-FM

Also, a new format radio program sponsored by FACS to be aired over WHET-AM beginning in 1977.

Armenian Radio Hour of Boston, Saturdays, 3:30 — 4:40 p.m. WUNR

CHARITABLE

Armenian General Benevolent Union
247 Mt. Auburn Street
Watertown, Ma.

Armenian Relief Society
212 Stuart Street
Boston, Ma.

Armenian Women's Welfare Association Nursing Home
431 Pond Street
Jamaica Plain, Ma. 02130

CULTURAL

Armenian Cultural Association
304 School Street
Watertown, Ma.

Armenian Cultural Foundation
441 Mystic Street
Arlington, Ma. 02174

Armenian Information Center
212 Stuart Street
Boston, Ma.

Armenian Library and Museum of America
Box 147
Belmont, Ma.

Friends of Armenian Culture Society
316 Belmont Street
Watertown, Ma.

National Association of Armenian Studies and Research
175 Mt. Auburn Street
Cambridge, Ma.

Tekeyan Cultural Association
755 Mt. Auburn Street
Watertown, Ma.

POLITICAL

Armenian Democratic League
755 Mt. Auburn Street
Watertown, Ma.

A.D.L. Armenian Community Center
4 Winsor Ave.
Watertown, Ma.

Armenian Revolutionary Federation
212 Stuart Street
Boston, Ma.

A.R.F. Club
76 Bigelow Ave.
Watertown, Ma.

PRESS

Armenian Review
212 Stuart Street
Boston, Ma.



Armenian Weekly
212 Stuart Street
Boston, Ma.

Baika Daily
755 Mt. Auburn Street
Watertown, Ma.

Hairenik Daily
212 Stuart Street
Boston, Ma.

Mirror Spectator
755 Mt. Auburn Street
Watertown, Ma.

SUMMER CAMPS

Camp Hayastan of the Armenian Youth Federation
304-A School Street summer address: 722 Summer Street
Watertown, Ma. Franklin, Ma.

St. Gregory's Language School & Camp
98 Mt. Auburn Street summer address: Davisville Road
Cambridge, Ma. E. Falmouth, Ma.

YOUTH

Armenian Church Youth Organization of America
St. James Chapter Holy Trinity Chapter
465 Mt. Auburn Street 145 Brattle Street
Watertown, Ma. Cambridge, Ma.

Armenian Friends Coalition
(Armenian Youth Exchange trips to Armenia and publica-
tion of Together)
567-7884

Armenian Nursery School and Kindergarten
465 Mt. Auburn Street
Watertown, Ma.

Armenian Students Association of America
287 Commonwealth Ave.
Boston, Ma.

Armenian University Students Advisory Council
30 Bay State Road
Box 311
Boston, Ma.

Armenian Youth Federation of America
304 School Street
Watertown, Ma.

Armenian Youth Foundation, Inc.
340 School Street
Watertown, Ma.

ARTISTS GROUP

Armenian Artists Association of America
Box 140
Watertown, Ma. 02172

ARMENIAN SCHEDULE

City Hall Galleries

Main Gallery

Council Bridge

Registry Area

Bostonian Gallery

Human Rights

State House

State House, Boston

Cambridge Public Library

Armenian Artists Association of America Exhibit. Gallery talk, Richard H. Tashjian, 12 Noon,
April 14, coffee served.

"Monuments of Faith."

"Tapestry of Life — Armenians in Boston."

"Our Heritage Through the Ages."

"Through Children's Eyes."

"Armenia — An Exhibit," Armenian Bicentennial Committee of Massachusetts (ABCM), April
21, 22, 23.

"Armenian Vision," sponsored by Armenian Students' Association of America, Inc. Boston
Chapter, April 2-14.

Lectures

- 8 April 1976* "Armenian Music — Past and Present," Rouben Gregorian, professor, Boston Conservatory of Music; ARS House, 304 School Street, Watertown.
- 13 April 1976* "Historical Renaissance of the Modern Armenian Nation," Dr. Vahe Sarafian, Professor of History, Suffolk University; Boston University George Sherman Union, Room 315.
- 20 April 1976* "Armenian Philosophers of the Golden Age," Puzant Yeghiayan, Professor Emeritus, Armenian Seminary in Lebanon; National Association of Armenian Studies and Research, 175 Mt. Auburn Street, Cambridge.
- 30 April 1976* "Armenians of Greater Boston," Dr. Robert Mirak, Adjunct Professor of History, Boston University George Sherman Union, Room 315.

Performances

- 2 April 1976* "Longy String Quartet" performing works of Rouben Gregorian, Cambridge Public Library, 440 Broadway, Cambridge.
- 10 April 1976* "An Evening of Armenian Artistry" — Drama — Poetry — Song, New England Aquarium Auditorium, Central Wharf, Boston.
- 11 April 1976* A.G.B.U. 70th Anniversary Celebration, Statler Hilton, Boston. For information please call 926-1373.
- "Bebo" Comedy, presented by Montreal Hamazkain Theatrical Group sponsored by the Armenian Relief Society, Greater Boston Chapters; Watertown Senior High School. Donation \$4.00, \$2.50 for students.
- 17 April 1976* "Gomidas Choral Society," under the direction of Maestro Rouben Gregorian, Shake Aghoyan, accompanist. "Gram Gharabekian," composer, Boston Conservatory of Music, conducting his own compositions. "A.G.B.U. DARON DANCE ENSEMBLE," Vicky Dilsizian, instructor, New England Life Hall, 225 Clarendon Street, Boston.
- 24 April 1976* "Armenian Liturgical Music" sung by members of Greater Boston Armenian Church Choirs (commemorating the Armenian martyrs of 1915) under direction of Raffi P. Yeghiayan, choir director, St. James Armenian Church, Sandra Jurigian, organist; Faneuil Hall, Boston.
- 25 April 1976* "Concert by Louise Vosgerchian," Pianist, professor, Harvard University; sponsored by St. James Cultural Committee, St. James Cultural Center, 465 Mt. Auburn Street, Watertown.

Media

The Boston Legacy

Armenian Culture Hour

April 3, Saturday, 7:00 p.m.; April 4, Sunday, 1:30 p.m., Channel 5, WCVB-TV.

Sponsored by FACS (Friends of Armenian Culture Society), Sundays 9:30 a.m., WCRB, Feature for Armenian Festival Bostonian Celebration:

April 1, Richard Yardumian's "Come Creator Spirit Mass."

April 11, Alan Hovhanness' "Mysterious Mountain" and Aram Bharabekian's "Quantum for two Flutes."

April 18, Lorin Tjeknavorian's "Requiem for the Massacred Armenian Bagatelles" and Rev. Vartan Hartunian's "I am an Armenian."

April 25, A Special Easter Program.

Armenian Radio Hour of Boston

Saturdays, 3:30-1:30 p.m., WUNR.

Religious Services

Apostolic

Holy Trinity Armenian Apostolic Church of Greater Boston, 145 Brattle Street, Cambridge; The Very Rev. Yeghishe Gizirian

St. James Armenian Apostolic Church, 165 Mt. Auburn Street, Watertown; Rev. Dajad Davidian.

St. Stephen's Armenian Apostolic Church of Greater Boston, 38 Elton Avenue, Watertown; Rev. Fr. Torkom Hagopian.

Catholic

Holy Cross Armenian Catholic Church, 100 Mt. Auburn Street, Cambridge, Rev. Fr. Luke Arakelian.

Protestant

Armenian Memorial Church, 32 Bigelow Avenue, Watertown; Rev. George Paboojian.

First Armenian Church, 380 Concord Avenue, Belmont; Rev. Vartan Hartunian.

Holy Week Services will be held on Palm Sunday, Maundy Thursday, Good Friday, Holy Saturday, and Easter Sunday. For additional information please call respective churches.

peasants, the seafarers, the artists, who have experienced the miracle of the Greek landscape "where burning Sappho loved and sang, where grew the arts of war and peace; Where Delos rose and Phoebus sprang!"

Traveling and living in foreign lands is one of the most characteristic aspects of Greek social life from ancient times to the present day. Legendary Odysseus wanders to distant, unknown lands, to see new towns and learn the minds of many men. The Greeks, compelled to seek new resources for their survival, travel all over the earth, settle temporarily or permanently, establish communities, transmitting their history and traditions. Yet, despite their wanderings they always maintain strong ties to their homeland. Their yearning is to return home some day, like

in foreign lands, orphanhood, grief, love — all four were weighed — and the heaviest was living in foreign lands." But if departure and farewell are "poison," homecoming is all "kisses and love." Love for brothers and sisters, no matter how long the separation has been, remains undiminished. Brothers cross mountains to meet and greet one another. "They bow and kiss on both cheeks. They take out their golden handkerchiefs, wipe their tears, and keep asking one another: Brothers, how do you fare in the desolate distant foreign lands?"

The Greeks have been described as ingenious, self assured and enquiring — the eternal children, as an Egyptian priest said to Solon. For they always have "Played with life, and all the serious things of life, with religion and the gods, with politics and the state, with philosophy and truth . . ." The Greeks are deeply democratic, adamant in their beliefs, gifted merchants and business men, good educators, quick to react and respond to their emotions and what happens around them. In the Greek we sense the deeply rooted political instinct revealed in passionate arguments and scathing journalism. We sense the agility of the Greek mind, the quick, subtle and curious ways of adopting to the most adverse situations.

The Greeks were among the last of the Europeans to emigrate to this country, although some came as adventurers and sailors during the voyages of discovery and the colonial period. There are some traces of these early Greeks in New Smyrna and St. Augustine, Florida. Some arrived during the early 1800's and many more during the last part of the century. Greek immigration peaked just prior to and directly after World War I, from 1905 to 1914. Some say that there were as many as 500,000 Greeks here before World War II and others say as many as one million.

Many of the early Greeks came from Peloponnesus at first. The Spartans started to emigrate during the 1870's and many more came between 1890 and 1910. Soon the Greeks from Arcadia outnumbered those from Sparta and after 1890 Greeks began emigrating from all parts of Greece but especially from Peloponnesus.

Most immigrants were young Greek men without families, mainly from the rural areas, who came with plans of providing for their parents, brothers and sisters in Greece as well as for themselves. Most left Greece with the

GREEK HISTORY

Greece is a country of great fascination: scenes of great beauty are constantly following one another, and it is impossible to compress all that one would wish into so little a space. The history of Greece, her culture, her language, her customs and mores — ancient and modern — are inseparable. Without some knowledge and understanding of this aspect of Greek history and culture, of the ancient and the modern, there can be no real appreciation of the greatness and vitality of modern Greece nor of the modern Greeks themselves.

George Seferis, in his acceptance speech of the Nobel Prize for Literature in 1963 stated in his stark and profound manner: "I belong to a small country. A rocky promontory in the Mediterranean, which has no other blessing except the struggle of its people, the sea, the light of the sun. Our country is small, but its tradition is immense, and what is its greatest characteristic is that this tradition has been passed down to us without interruption. The Greek language never ceased to be spoken. It received the changes every living organism receives, but it does not represent any gaps. Another characteristic of the tradition is its love for humanity; its rule is justice."

No Greek can easily forget the striking contrasts of his or her motherland: the fertile patches of land, the vineyards, the olive groves, the rugged, bare mountains, the rocky precipices. The outlines of the landscape are soft, imperceptible. The colors, because of the clearness of sky, are translucent, while the blueness of the sea and the sky add to her charm. For this is imprinted in the memory of the inhabitants, the



Odysseus, to see the smoke rising from their hearths and die there, as immortal Homer tells us. A unique word for this sentiment is the word "nostalgia" — the longing for the return home. Dying in a foreign land is considered a great misfortune. The worst thing that can happen to a Greek is to die far away from his family, his friends, and relatives:

I beg you, fate, do not send me to a foreign land,
but if you will, I wish not to die there,
for I have seen how they bury the dead
in foreign lands,
without incense and candles, without
priests and cantors,
and far away from the church. . .

In the words of the Greek folk song: "Living

hope of returning as soon as they had made enough money.

Some of the first Greek immigrants to arrive settled in Lowell, Massachusetts in 1891. Soon after their arrival they opened some of the first Greek shops, cafes, bakeries, grocery shops, and other stores. And by 1895 the first large Greek community in the United States had been established. Because of difficulty with the language many early immigrants could only find jobs peddling or shoe shining. But gradually they began to compete as florists, owners of businesses, or operators of small restaurants and hotels. They preferred running their own small shops or businesses, retaining that strong feeling of independence of mind and that kind of individuality so characteristic of their race.

Greek immigrants continued to form small colonies in cities of New England, in New York, Philadelphia, Washington, D.C. in the urban areas of the Upper Mississippi Valley, especially in Chicago and in St. Louis, Milwaukee, Minneapolis. Few went to the South, some migrated to the western mining states, and some to California. Most settled in states east of the Mississippi River and north of the Ohio. Most preferred living in cities rather than isolated rural areas because there were more jobs available in the city and there they could be near their countrymen who shared the same customs, religion and language.

The first Greek newspaper, *Neos Cosmos*, was printed in Boston in 1892, and at the same time in Lowell, Massachusetts. By 1908, fifteen Greek newspapers were in circulation and one of them was a daily. Many of these newspapers appeared for only a brief period of time and with small circulation. There have been more than two hundred and fifty newspapers that have appeared either bilingually or have been written exclusively in Greek or English.

In 1912 when the Balkan Wars broke out, it is estimated that between 12,000 and 15,000 Greeks went back to Greece to defend their Motherland against the Turks. However, many returned to the United States, this time with brides or families and with the intention of staying. Despite the fact that many Greeks were not yet citizens, approximately 60,000 to 70,000 Greeks joined the armed forces to fight for the United States during World War I. The period during and after the war marked an important phase in Greek immigration. Because of the turbulent situation in Greece, post war



prosperity in this country and a continuing success in adapting to life here, the majority of Greeks decided to stay. Of course, some returned to Greece right after the war and during the 1920's. After World War II more Greeks felt a personal attachment to the history of this country. Greek-American veterans came back from France more confident of their place in America since they had fought with the armed forces. Various American and Greek-American organizations urged immigrants to become citizens and obtain the right to vote.

The modern Greeks can claim that they speak and write a language which has changed less than any other living language in the world. There have been two forms of language today: the demotic, the language of the people and

literature, and katharevousa, or puristic. The demotic, spoken by the Greeks everywhere today, is the ancient Greek language naturally and gradually developed during its long history. Until this year the katharevousa was the official language of the state. Thanks to the present democratic government, however, the demotic language is the language of newspapers and teaching in all levels of education. Demotic language is the true offspring of ancient Greek — flexible, full of imagery, simple in its grammatical and syntactical patterns. It is the language that all creative works, plays, novels, poetry are written; it is the language that is being taught today in several universities and bilingual programs in this country.

A number of Greeks who arrived in this country not as immigrants in the strict sense but who were educated and lived and associated mainly with Americans, have become well known both in this country and in their motherland. One of the best known Greeks, a great benefactor of Boston and the world, is Michael Anagnos (Michael Anagnostopoulos).

Michael Anagnos was born in 1837 in the mountain village of Papingo in Epirus and died in a frontier town in Romania in 1906. His body was taken to his native village and buried there. The son-in-law of the great Philhellenes Dr. Samuel Griley Howe and Julia Ward Howe, Anagnos is described as having "the strong, sincere qualities of the Epirote Greek, brought up in the simplicity of rural life and able to resist the temptations to intrigue and commercialism."

In 1876, Anagnos became the director of the Perkins Institution for the Blind and was successful administering "a Bostonian institution so peculiarly dependent on the liberality of the good people of Massachusetts, and particularly of Boston." Many praises were bestowed upon Michael Anagnos for his integrity, his leadership, his vision and ethos; he has been characterized by many as "the only man whom all Greeks revered and implicitly obeyed, the man who did good for the sake of the good, the man who conceived the idea of establishing a Greek school in Boston, the man who expected every Greek to do his duty toward his adopted country — America." The trustees of the Perkins Institution closed their annual meeting in 1906 with a tribute to Anagnos: "America has lost a true son by adoption, Greece a glorious son by birth, the sightless everywhere a father, and humanity a friend."

Although a dedicated citizen of this country, a man who strove for "illumination by education of the mind and life of every child whose eyes are closed to the light of day," Michael Anagnos, fully aware of his long heritage, remained to the end of his life passionately involved with the fate of his native land to which he bequeathed a large amount for the building of a high school. The following remarks are to his native village at the time of his donation:

"Having lived for many years in foreign countries, neither in sorrow nor in happiness, have I ever forgotten my dear country, but have always encouraged her in her progress and toward her happiness. My savings, earned after many years of hard work, I throw on her soil with great joy, in order that it may produce, as I hope, the very best flowers of Greek education and development, which means the civilization of this small corner of Epirus where I first saw the light of day and into whose soul I wish to pour light."

Professor Evangelinos Apostolides Sophocles was born in 1804 in the village of Tsangarada in Thessaly. In 1828 he arrived in Boston. In 1829 he entered as a freshman at Amherst College. In 1842 he came to Harvard College as a tutor in Greek; and later became an assistant professor of Greek; in 1860 a new professorship of Ancient, Byzantine and Modern Greek was created for him. This professorship was abolished soon after his death in 1883. Sophocles received degrees from Yale and Harvard. He published a number of textbooks for the teaching of ancient and modern Greek. His monumental work is the *Greek Lexicon of the Roman and Byzantine Periods from B.C. 146 to A.D. 1100*. Professor Sophocles, described as witty, erudite and eccentric, was a scholar of unusual wisdom. His knowledge of Greek language and literature was unsurpassed. He was in touch with the important literary figures of the 19th century and knew Henry Wadsworth Longfellow for whom he showed great admiration, called him his friend. In a note to Longfellow, Sophocles remarks that the Greek word "Arete" — Virtue — is untranslatable and it "means all excellent qualities; the English has no corresponding word."

Aristides Evangelus Phoutrides was born on the island of Icaria in 1887. He received his education at the University of Athens. In 1906 he came to America to further his education. After spending a year at Mount Hermon School



in order to improve his English, he entered Harvard College from which he graduated in 1911 with the degree of A.B. *summa cum laude*. The following year he received his Master of Arts degree, and in 1915 he was awarded the degree of Doctor of Philosophy by Harvard where he taught in the Department of Classics. Phoutrides died suddenly in Maine at the age of 36 "in the flowering of his youth and thought." His death was a great loss for Greece and Greek letters. He was a devout admirer of the great Greek poet Kostas Palamas (1859-1943) whose works he translated into English. Phoutrides was a poet himself deeply moved by the world of beauty and spirit. A profound love for liberty dominated every activity of his life, "liberty meant freedom to expand the mind, freedom to seek knowledge, freedom to live and to enjoy beauty," as one of his friends had noted.

Raphael Demos (1892-1968) was a distinguished professor of philosophy for forty-six years at Harvard University. He arrived in the United States in 1913. He studied philosophy at Harvard where he taught until his retirement in 1962. Dr. Basil Despotis was a leader of the Boston Greek community for many years. In 1911 he co-founded with Phoutrides the Helicon Society which still continues to support cultural and educational programs. Dr. Despotis returned to his native land for the first time in 1965 after an absence of more than fifty years and wrote the following in a letter to his family: He said that he had returned to his homeland and to the city of Athens as an Odysseus, "to my old city — the same city that I had left. And a pang of sadness swept over me at the lightness of life,

the total impermanence of things; only memories — are partly eternal."

We conclude by mentioning the names of some other leaders of the Boston Greek community such as the distinguished Reverend Emmanuel Papastefanou — friend of the great Nikos Kazantzakis — for whom art and sensibility and the tangible world were elevated to mystical love and union with God, or Constantine Dukakis, and many others, known and unknown pioneers.

It is of great concern to the Greek community of Boston that it remain faithful to the customs and traditions of its motherland. The Greek immigrants have formed their own ethnic community centers and they hesitate to completely assimilate into the mainstream of American life. They seem to enjoy and take pride in being Greek; they maintain strong ties with their homeland, and their Greek Orthodox church; they observe national and religious holidays. It is a community full of vitality and with many accomplishments. The Greeks of Boston take great pride in the Greek Seminary and the Hellenic College in Brookline; the rich collection of Modern Greek books at Widener Library at Harvard; the George Seferis Chair of Modern Greek Language and Literature at Harvard University established in 1975, the first such endowed Chair in the world; the Greek Studies Program at Boston University; the two prominent Greek newspapers; the many radio programs; the numerous societies and organizations such as AHEPA, the Maiotis Cultural Center, and the many prominent educators, writers, lawyers, judges, doctors, men in politics and successful business men.

The Greek-American relationship is multifaceted. In the form of ideas it comprises a shared life both of the past and of the present. It reaches beyond the divisions of geography, politics, history and culture. In the realm of traditions, the relationship between the two countries is profound, complex and revealing. It is based on the historic past well-rooted in the permanence of eternal values. For the Greeks, the Declaration of Independence two hundred years ago was one of the most decisive revolutionary acts in the history of the world — a source of inspiration, courage, and of self-fulfillment.

GREEK

AHEPA-AMERICAN HELLENIC EDUCATIONAL PROGRESSIVE ASSOCIATION

Affiliations: Order of AHEPA, Washington, D.C.

Purpose:

- To form, institute and perpetuate a fraternal order and promote its objectives and principles between ourselves and others.
- To inculcate members with a sense of loyalty and patriotism for the country in which we live.
- To stimulate the spirit of good fellowship and co-operation.
- To aid in the development of social and civic problems.

Activities:

- Promoting Hellenism throughout America.
- Fund raising programs to aid students, orphans, elderly and displaced persons.
- Social activities.
- Promoting fellowship and civic involvement.

Promoting guidance to junior auxiliaries.

Boston Branch:

305 Commonwealth Ave.
Boston, MA 02115

Tel. 536-9732

GREEK LADIES PHILOPTOCHUS SOCIETY

Boston Branch: Annunciation Chapter

Annunciation Church
Warren Ave.
Brockton, MA 02401

Tel. 586-2285

President: Mrs. S. Kotsipoulas

583-9488

Purpose:

- To carry out all the philanthropic, benevolent and charitable purposes and obligations of the Greek Archdiocese of North and South America.
- To formulate plans and methods to aid and relieve everyone who may need the help of the church.
- To aid educational institutions.
- To create scholarships.

Activities:

- Monthly meetings.
- Dinner dances.
- Celebrations for religious occasions.
- Grecian fairs.
- Fund raising for the purposes stated above and for donations to local charities.

Greek Evangelical Church

67 Newbury St.
Boston, MA 02116

Greek Orthodox Cathedral

514 Parker St.

Boston, MA 02120

Tel. 427-4500

Established: 1904

Pastor: Rev. John Zanetos

Affiliation: Greek Orthodox Archdiocese of North and South America.

Purpose:

- To preserve and promote the Greek Orthodox faith, the Greek language and Greek cultural traditions.

Activities:

- Greek language school
- Social and cultural events
- Religious services and activities
- Religious education

Hellenic Chronicle

Hellenic Publishing Corporation

324 Newbury St.

Boston, MA 02115

Tel. 262-4500

Editor: James Anagnostos

Description:

- A newspaper published in English with local, national and international news of Greek interest.

Kypiakatika Nea

(Greek-American Sunday News)

231 Harrison Ave.

Boston, MA 02115

Tel. 426-1948

Ethnic, bilingual weekly newspaper

Established: 1952

Rosindale Greek Orthodox Church

c/o Church of Our Savior

814 South St.

Rosindale, MA

Pastor: Rev. Peter Chambers

St. John the Baptist

c/o Rev. Harry Hotzopoulos

15 Union Park

Boston 02118



GREEK SCHEDULE

City Hall Galleries

Main Gallery

"Thesaurus: A Treasury of Contemporary Art." Gallery Talk: "The Meaning of Free Expression," George Dergalis, curator, Main Gallery Exhibit, Wednesday, May 12 at 12:00 noon. Coffee served.

Main Gallery Hall

"Greece Is Never Out of Season," presented by the Greek National Tourist Office and the Mayor's Office of Rhodes.

Council Bridge

"Photoportfolio: A Collection of Photographs."
Persephone's Coffers: "A Wealth of Artifacts."

Registry Area

"Odyssey."

Registry Wall

"Ilion: Boston Visual Artists Union, artist, Mary Vaporis."

Scollay Square Gallery

"An Athenian in Boston: artist, Dr. Fany Roumelioti-Margariti."

Bostonian Gallery and Human Rights Corridor

"Stoa."

Boston Museum of Fine Arts

May 1st. The Department of Classical Art "unveils" for the first time a statue of a lady in black Egyptian stone, with other pieces of sculpture dating from the 4th century B.C. to the early Hellenistic era.

George Lewis Studio Show

Saturday, May 15 and Sunday, May 16 from 1:00-5:00 p.m. Acrylic paintings and other media at the home of the artist, 81-B Warren Street, Charlestown.

Performances

7 May 1976

"Dance Presentation from Rhodes," conducted by Theonie Diakidis Mark. Musicians: Panagiotis Tsironis, flautist; King Zorba, bouzouki; Andrew Mouzakis, drums; Sotris Roubelakis, vocalist. At Boston City Hall. 6:30-9:30 p.m.

9 May 1976

"Greek Festival," City Hall Plaza; Coordinator, Theonie Mark. Irene Raico, chanteuse. The Dancers of Pontiaki Estia of Boston, The Cretan Youth Dance Group, Hellenic Dance Group of Boston. 2:00 p.m.

15 May 1976

"The Greek Song," Spyros Sakkas, baritone. Morse Auditorium, Boston University, 602 Commonwealth Avenue, Boston. 8:00 p.m.

16 May 1976

"Greek Contemporary Music." Theodore Antoniou, composer-conductor, Morse Auditorium. 8:00 p.m.

21 May 1976

"Greek Folk Dances and Songs" performed by the children of United Greek Schools (Greek Orthodox Cathedral; St. John the Baptist) and the children of the Greek Bilingual Program of Washington Irving Middle School, Roslindale. 12:30 p.m.

23 May 1976

"Gete Maia," Gardner Museum Reception by invitation only — through the courtesy of the trustees of the Isabella Stewart Gardner Museum. Chairperson: Marie Cosindas. 8:00 p.m.

Media

Boston Legacy

Saturday, May 8, 1976, 7:00 p.m.; Sunday, May 9th, 1:00 p.m. Channel 5, WCVB-TV.

Athenian Hour

With host Michael Grammas. Sundays, 12:00 noon, 1090 AM, WILD.

Grecian Melodies

With host Philip Anastos. Sundays, 10:00 a.m., 1090 AM, WILD.

The Sonia Show

With hostess Sonia Papastavrou. Sundays, 12:00 noon, 1360 AM, WLYN.

Grecian Echos

Monday-Saturday, 8:00 a.m., 101.7 FM. Sundays, 8:00 a.m., 1550 AM, WNTN.

Soul of Greece

With host Oscar Pappanastasiou. Monday-Saturday, 11:00 a.m., 101.7 FM, WLYN. Sundays, 9:00 a.m., 101.7 FM, WLYN.

Kamelakis Radio Hour

With host Zachary Kamelakis. Sundays, 2:00 p.m., 1600 AM, WUNR.

Demos Kakridas Show

With host Demos Kakridas. Sundays, 2:45 p.m., 1600 AM, WUNR.

Religious Services

Greek Orthodox Cathedral of the Annunciation

Parker and Ruggles Streets, Boston, Rev. John C. Zanetos. Sundays: Matins — 9:00 a.m., Divine Liturgy — 10:00 a.m.

Greek Orthodox Church of Saint John the Baptist

15 Union Park Street, Boston, Rev. Harry P. Hatzopoulos, dial: 536-5692.

Holy Cross Chapel

Hellenic College, 50 Goddard Avenue, Brookline, Rt. Rev. Maximos Aghiorgoussis. Monday-Friday, Matins — 8:00 a.m., Vespers — 5:30 p.m. Saturday Night Great Vespers, 5:00 p.m.; Sunday, Matins — 8:30 a.m., Divine Liturgy — 9:30 a.m.

The economy in previous times was dependent chiefly upon agriculture: sugar, cotton, coffee, rum and tropical fruits including bananas and limes, as well as spices. In later years, bauxite and oil have become important items for export. Today the accent is on industrialization and tourism.

The independent British islands of Jamaica, Trinidad and Tobago, and Barbados have been joined by others such as St. Lucia, St. Kitts-Nevis-Anguilla, St. Vincent, Dominica, Grenada and the Grenadines, as a part of the British Commonwealth of Nations in another step toward independence. The French islands of Guadeloupe, one section of St. Martin and Martinique, still have representation in the French government. Haiti has been independent since January 1, 1804. The Dutch govern St. Eustatius, Saba and the other section of St. Martin.

The Caribbean Islands are not only multicultural but also multicultural. As a result there is spoken in the West Indies a multiplicity of languages represented by the major European languages (Dutch, English, French and Spanish). In addition the indigenous *patois* languages are spoken.

West Indian literature is as diverse as the various people. It was influenced by the culture and language of its first settlers. Today, however, the nationalistic feeling is reflected throughout Caribbean literature, which includes all forms such as plays, short stories, etc. Foremost among these writers are the leaders of these new nations: Prime Minister Eric Williams of Trinidad, a brilliant historian; former President Aime Cesaire of Martinique, another writer; Premier Norman Manley of Jamaica, and Dr. Irish of Montserrat, both historians. Of World War II influence were Franz Fanon of Martinique and Jean Paul Styre, of Guadeloupe.

This polyglot society produces a proliferation of diverse church religions as well as the religions of obeah, voodoo and Jamaican Rastafarians.

Many expressions are evidenced in West Indian arts. Unique among them is the immense artistic creativity of the "primitive" art of the Haitians.

Slavery was abolished in August, 1834, throughout the British Caribbean following which an apprentice system was instituted.

Many early Bostonians were West Indians who came here as a result of trade in rum, sugar, molasses, slaves, and later, fish. The first settle-



ment of blacks in Boston was made up of West Indians who settled in the North End, then later moved to Beacon Hill. Early in American history, there was West Indian representation in Alexander Hamilton, the first U.S. Secretary of State, who was born in Nevis.

Among other early West Indian-Bostonians were Prince Hall, a participant in the Revolutionary War and the eighteenth century founder of the Black Masons. Another was Marcus Garvey, whose influence on West Indians in the early twentieth century is reflected in the leadership roles attained by current West Indians in local, regional and federal government; civic and social societies; music; art; and religion.

Since the 1950s people from "the Islands" have arrived in Boston in substantial numbers.

WEST INDIAN HISTORY

The West Indian archipelago extends from Florida in the north to Venezuela in the south. These islands were discovered by Christopher Columbus in the late fifteenth century. They are generally divided into two groups: The Greater Antilles and the Lesser Antilles. The Greater Antilles are: Bahamas, the British and U.S. Virgin Islands, Cayman Islands, Cuba, Dominican Republic, Haiti, Jamaica, Puerto Rico, and Turks and Caicos Islands.

The Lesser Antilles are: Antigua, Aruba, Barbuda, Barbados, Bonaire, Curacao, Dominica, Grenada and the Grenadines, Guadeloupe, Martinique, Montserrat, Saba, St. Eustatius, St. Kitts-Nevis-Anguilla, St. Lucia, St. Martin, St. Vincent, Trinidad and Tobago.

The geological structure of these islands is either volcanic or coral. For the most part, the climate is tropical with generous rainfall.

For this particular celebration, we are concentrating on the British, French, Dutch, Danish and Independent islands.

The West Indian Islands, sometimes called Caribbean Islands, were inhabited by the more peaceful Arawaks who were driven out by the more warlike Caribs, descendants of whom still reside in Dominica.

Colonization was started by the Spanish and Dutch, followed by the British, French and Danes. After colonization, the Africans were brought to work in the sugar plantations. Later, in the nineteenth century, East Indians, as indentured workers, were brought to such places as Jamaica, Trinidad and Guyana. This was also true of many Chinese.



Like all immigrants, many came looking for better living opportunities. The latest of these arrivals are the Haitians whose appearance in Boston seemed most noticeable in the last ten years.

Any information concerning the number of West Indians in Boston can only be approximated. Such a census is further complicated by the fact that natives of the U.S. Virgin Islands are American citizens. Some people consider the Caribbean community in Boston includes 20,000 to 30,000 people.

Among prominent Bostonians native to the West Indies or descendants thereof are: "Moe" Robinson, chairman of the board of Election Commissioners; David S. Nelson, Associate Justice of the Superior Courts of Massachusetts; Ruth Batson, first director of METCO; Elma Lewis, founder of Elma Lewis School of Arts; Robert Coard, chairman of ABCD; Victor C. Bynoe, Massachusetts director of Selective Service; John Bynoe, regional chairman, Civil Rights Division of HEW; Melvin King, Massachusetts State Representative; Rollins Griffith, assistant superintendent, Area V, Boston Public Schools, and many Haitians in different professional fields.

Yvonne Husbands, John Buffong

WEST INDIAN SCHEDULE

City Hall Galleries

Main Gallery Wall

Council Bridge

Registry Area

Bostonian Gallery

Human Rights Corridor

"Carnival." Photography. Curator: Whitmore John.

"Artifacts Of The West Indies." Objects from the various islands. Curator: Patty Spence.

"West Indian Art." Pieces of fine art created by West Indian artists or artist of West Indian descent from the Boston area. Curator: Elaine Wong.

"Children's Art." West Indian children's work from the Boston area. Curator: Elaine Wong.

"Islands In The Sun." Different views of the islands. Curator: Yvonne Husbands.

Other Exhibits

*First National Bank of Boston, Main Banking Floor
100 Federal Street*

Events

- 4 June 1976* OPENING RECEPTION, Boston City Hall, 7:00 p.m.—10:00 p.m. The Art of Black Dance, Quintet Des Assorors.
- 5 June 1976* CHILDREN'S DAY, Washington Park and the Shelbourne Center, Dale and Washington Street, 10:00 a.m.—5:00 p.m. Films, storytelling, games, food tasting, music, slides.
- 12 June 1976* WEST INDIAN FESTIVAL, Franklin Park (behind White Stadium), 4:00 p.m.—10:00 p.m. The Art of Black Dance, Jamaica Way, Alliance Feminine, Afro Combo, Third World Steel Orchestra, food, displays, arts and crafts.
- 13 June 1976* SOCCER TOURNAMENT, Franklin Field, Talbot and Blue Hill Avenue, 3:00 p.m. Teams to be determined.
- 18 June 1976* JAMAICAN/REGGAE DISCO NIGHT, Harriet Tubman House, 566 Columbus Avenue, 9:00 p.m.—1:00 a.m., with Lloyd Edwards (Dr. Soul), for further information call 261-1660.
- 19 June 1976* TENTH ANNUAL SPRING DANCE, Jolly Friends Social Club of the West Indies, Grand Ballroom, Bradford Hotel, 275 Tremont Street. Hugh Hendricks and the Buccaneers, directly from Jamaica, for tickets and information call Amos Williams, 266-2797.
- 20 June 1976* *THE HARDER THEY COME*, Blackstone School Auditorium, 280 Shawmut Avenue, showings at 2:00 p.m. and 6:00 p.m.
- 25 June 1976* CARIBBEAN BACCHANAL, Elma Lewis School of Fine Arts, 122 Elm Hill Avenue, 9:00 p.m.—4:00 a.m., two dance performances, Haitian band, Reggae band, Steel band, various Caribbean foods and drinks, admission \$5.00, for tickets call the Elma Lewis School 442-8820, the West Indian Benevolent Society 247-9079, or Trevor Daniel 427-5747.

Lectures

- 6 June 1976* Blackstone School, 380 Shawmut Avenue, 3:00 p.m.—6:00 p.m., Joseph Pelletier — Economics; Franz Minuty — Black Magic; Tony Martin — Marcus Garvey; Ken Loftman — Education and Industry.
- 22 June 1976* Boston City Hall, 7:00 p.m.—8:30 p.m., Barry Gaither (Elma Lewis School of Fine Arts) Slide lecture on West Indian art.

AMERICAN INDIAN HISTORY

Ten thousand years before Boston became a city, it was a community. An Indian community. For over 220 generations, the Native American people have called this land their home. And during all that time, they have developed a way of life which is not only profound, but enduring.

These few pages are only a glimpse into that culture. This booklet cannot pretend to do justice to the vast expanse of Indian history, art, language, or tradition. It cannot even be said to speak for all Indian people. And yet, it has followed one cardinal principle of Native society: to allow each person the right to speak for himself or herself.

Native American life is both highly democratic and personal. It is not by coincidence that each Indian nation, each tribe, referred to itself by the same name. Whatever they are known as today, the Micmac, Wampanoag, Passamaquoddy, the translation can always be given with just two words: the People. This is the single fact of life for the Native American culture. Indian society is built on respect for the rights of people. Each member of the community stands equal to all others. In preparing this booklet, we have tried to be sensitive to that fact by allowing as many to speak as possible. There are words from the old and young, from men and women, from many different backgrounds. In this way, our intention is not to define Indian life, not to treat it as something cold or objective, but to see it through the eyes of the people who give it life and meaning.

The Indian way of life has survived because of the strength and character of the Indian



people. For 400 years, they have endured the military, political and economic pressure which would have erased their culture. That pressure failed because it could not defeat the Indian sense of pride. The Native American people of this city reflect that in their daily lives. No matter where they live or work in Boston, they remain Indian. Not the distorted Indian of the history books or movies, but the living members of a family that is centuries old. They maintain the values of their culture: equality, tolerance, respect for all living things and, most importantly, they pass these values on to the next generation, insuring that the Native way of life will continue to grow and develop.

One purpose of this booklet is to remove the Native people from the stereotypes that have



obscured the truth about Indian life. For too long, the larger society has had a fixed image of who and what Indian people are. That image is rarely accurate.

The majority of Native Americans in Boston are members of a great league of Indian nations known as the Wabanaki Confederacy. Comprised of four allied tribes, the Micmac, Maliseet, Passamaquoddy, and Penobscot, the Confederacy stands as one of the prime examples of political and economic organization common to the Native peoples of this area. Two hundred years ago, that league held the balance of power in the American Revolution. Meeting with Governor and Council of Massachusetts in Watertown on July 19, 1776, they signed a formal treaty of alliance with the United States. That alliance prevented the British forces in Canada from joining with the garrison in Boston and ultimately allowed the Continental Army to take control of the city.

Today, Boston is still the home for more than 3,500 Wabanaki people. And they maintain the traditions and principles which have kept their Confederacy strong. Among these is the equality of Indian women. Of all false impressions of Native life, the place of women in Indian society is one of the most persistent. The Wabanaki, along with almost all Indian nations, are matrilineal. In keeping with the Indian sense of harmony and balance, Indian women and men were equal partners in the social, economic, and political life of the community. And they remain so today. The Native American women of this city provide not only the determination which keeps the Indian culture alive, they give

the community the leadership and direction it needs as it moves forward.

That direction is aimed at a rebirth of Native culture. Although the Indian people are the oldest race in America, they are also the youngest. At least half of the total Native population is under the age of thirty. And it is with these members of the community, the younger Native Americans, that the real energy of Indian life is drawn. In Boston, young Native women and men are practicing the art, language and customs of their people. Not just as a means of preserving the past, but of discovering new forms of expression to convey the beauty and depth of their way of life. In this way, the line of generations remains unbroken. What was true 200 years ago, or even 10,000 years ago, remains true today.

Much of contemporary Indian art reflects this same dynamic between the past and present. Drawing on ancient forms, styles and mediums, the modern Native artist creates a new statement to express the quality of Indian culture. Music, dance, drama, and the visual arts have always been an intricate part of Indian society. And in each case, they embodied something of the spiritual nature which is the real heart of Native life. For the Native American, the world is not neatly defined into categories. All natural things derive from the same Creator; they are an infinite variation on the same theme. For this reason, Native art is not static, but fluid. It mirrors the belief in harmony and unity. Whatever medium the artist chooses, the goal is not to freeze or capture the subject, but to allow it to have its own meaning. The arts, therefore, become the voice of the Indian people. And they speak of the same religious, moral and philosophical values that have guided the Indian people through so many centuries of cultural development.

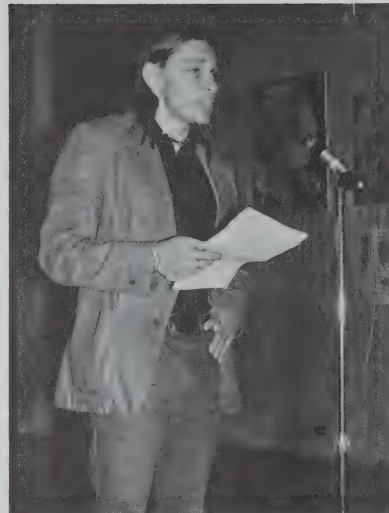
Indian people are not only the oldest race in America, they are also the youngest. And it is here, with the young, that the real strength of contemporary Indian culture finds its source. Young Indian men and women are returning to the traditions and values of their ancestors. They want to speak in their native language, celebrate their Indianness in song and dance, and claim their rightful heritage as the aboriginal people of this continent. This is not an escape into the past, but a drive toward the future. From whatever background or tribe, the purpose is the same: to insure that the unique quality of Indian life

will not disappear. Young Native Americans are rejecting the idea of assimilation; they do not want to be in a melting pot with other races or groups.

For Native Americans, this issue of cultural integrity is extremely important. Of all the ethnic elements in this society, only Indian people have been consistently denied the right to be. Citizenship was not extended to the Indian until 1928; religious toleration was not permitted until 1934; and in at least one state, it was illegal to marry an Indian until 1948. The whole weight of American history has been against the Indian culture. Native people lost their independence, their land, their economic, political and religious freedom. Even now, the media continue to distort the truth about the Native American. And it is this kind of pressure, this attempt to destroy the fabric of Native society, which Indians have been resisting for almost 500 years. Indian people are not the victims of history, but the survivors. And it is the intent of modern Indian nations to maintain their cultural identity. Through endless court battles, the Indian people have fought to gain justice from an alien power. They have upheld the principal of Aboriginal Rights.

In reading through this brief collection of personal statements, it is our hope that you will gain something of the truth about Indian people in Boston. Their lives have rarely been easy or comfortable; they have suffered a great deal of injustice and oppression. But if you read between the lines, you may be able to see some of the pride, some of the dignity that has kept their way of life strong. Native Americans are the people. The first people of this land. And they always will be.

This concept, Aboriginal Rights, is rapidly gaining international acceptance. In essence, it means that the moral and legal title to any territory remains with those people who are indigenous to the land. This holds true for the Aborigines of Australia, the Maoris of New Zealand, the Laplanders of Scandinavia, the African peoples, and all races who have been dispossessed of their homelands. Aboriginal Rights means that simple conquest of a land does not invest the invaders with a real claim to the territory they have seized. In this sense, America remains Indian land. In the eyes of the world, Native Americans have a right to cultural sovereignty. Despite the military and political powers which have dominated them, Indian



people remain as an independent part of the international community. And as such, they have a right to self-determination within their own homeland. This is what Indian people of today are demanding; they are fighting against the termination of their identity. In Boston, this battle involves the official government policy known as "federal non-recognition." The Bureau of Indian Affairs refuses to accept the fact that there are almost 4,000 Indian people in this city. It avoids its responsibility to provide services to the local Native community. It sweeps the Indian people under the carpet and hopes they will disappear. But standing on the principal of Aboriginal Rights, the Indians of Boston are making their voices heard. Already, the Commonwealth of Massachusetts has accepted the presence of an Indian population in this state. Now the Indian people are demanding that Washington do the same. They are exposing "non-recognition" for what it is: just another attempt at cultural genocide.

Stephan Charleston



AMERICAN INDIANS

Penobscot Tribal Council, Inc.

Oldtown, Maine

Contact: Jim Sappier

Mashpee-Wampanoag Tribal Council, Inc.

Mashpee, Massachusetts

President: Russell Peters

Gayhead Tribal Council, Inc.

Gayhead, Massachusetts

Past President: Beatrice Gentry

Mashpee-Wampanoag Indian Museum

Mashpee, Massachusetts

Contact: Ms. Peters

American Indian Cultural Affairs, Plimoth Plantation

Plymouth, Massachusetts

Contacts: Ella and Eric Thomas

Nipmuk Tribal Council

Contact: Zara Cisco Brough

Algonquin Indian Association, Inc.

Brockton, Massachusetts

Contacts: Chief Red Blanket, Clarence Wixon

Bristol Indian Council

New Bedford, Massachusetts

Contact: Edith Andrews

Descendants of the Wampanoags

Middleboro, Massachusetts

Contact: Helen Attaquin

Federated Eastern Indian League, Inc.

President: Frank James

American Indians for Development

Meriden, Connecticut

Project Director: Brian Myles

Narragansett Tribal Council, Inc.

Charlestown, Massachusetts

Chief: Mr. Wilcox

Tomaquag Indian Museum

Exeter, Rhode Island

Curator: Princess Red Wing

Tribal Governors, Inc.

Orono, Maine

Contact: John Stevens

Rhode Island Indian Council, Inc.

Providence, Rhode Island

Contacts: Big Toe Wilcox, Gary Parker

Boston Indian Council, Inc.

Boston, Massachusetts

President: Steven Nevin

Passamaquoddy Tribal Council

Pleasant Point, Maine

Contact: Alan Sockbasin

American Indian Affairs, Harvard University

Cambridge, Massachusetts

Contact: call Harvard

Limestone

Blackstone Valley, Rhode Island

Contact: Smiling Face

New England Coastal Schaghticoke Association, Inc.

Randolph, Massachusetts

Contact: Princess Necia

United Indians of New England, Central Location

North Chatham, Massachusetts

Contact: Frank James

Aroostock Indian Association

Maine

Gayhead Indian Museum

Gayhead, Massachusetts

Massachusetts Commission on Indian Affairs

State House

Boston, Massachusetts

Executive Director: Jake Thompson

Seven Commissioners: Amelia Bingham

Frank James

Zara Cisco Brough

Edith Andrews

Wilfred Basque (resigning)

Beatrice Gentry

Vacancy (Red Blanket Wixon)

AMERICAN INDIAN SCHEDULE

City Hall Galleries

Main Gallery

Scolley Square Gallery

Registry Area

Events

7 September 1976

22-24 September 1976

25 September 1976

The Native American Exhibit, curated by Phil Young.

Photographs by J. R. Osborn, curated by J. R. Osborn.

Informational and crafts exhibit, curated by Claudette Bradley.

Opening Reception, Boston City Hall. 7:30 to 10:30 p.m.

Crafts Fair, City Hall Plaza. 10:00 a.m. to 3:00 p.m. daily.

Crafts Fair, Christian Herter Center, 1175 Soldiers Field Road, Allston. 10:00 a.m. to 6:00 p.m.

cestry, developed its own culture and, with independence on July 5, 1975, its own nation. Americans of Cape Verdean origin now form a separate ethnic group within Boston.

The Portuguese continued maritime exploration. In so doing, they applied medieval science in position-finding at sea and contributed to Renaissance science by determining the variation of the magnetic compass. In 1498, under Vasco da Gama, they sailed to India. In later years they moved farther east. In 1500 an India-bound fleet came upon Brazil.

During the heyday of its geographical revelations, Portugal founded a colonial empire which included, among other territories, Brazil, Portuguese Guinea, Angola, Mozambique, Goa on India's west coast and Macao near Hong Kong.



THE PORTUGUESE

The Portuguese-speaking people of Boston, southeastern Massachusetts, Provincetown, Gloucester, Lawrence, Lowell and elsewhere in the Commonwealth, and Rhode Island, Connecticut, New Jersey, California, Hawaii and elsewhere in the United States, have come from four widely separated areas: Continental Portugal, Azores, Madeiras and Cape Verde Islands. The Azores constitute that part of Portugal, and therefore of Europe, nearest New England. Consequently, the majority of Americans of Portuguese descent and birth are Azorean in origin.

HISTORICAL BACKGROUND. Portugal became an independent kingdom in 1140, during the Reconquest which freed the Iberian Peninsula from Moorish domination. The nation attained its present frontiers in 1249 and claims to be Europe's oldest.

In 1415 Portugal began its overseas expansion with the conquest of Ceuta in Morocco. Portuguese maritime explorers advanced ever farther south along the West African coast and rounded the Cape of Good Hope in 1488. They also came upon three uninhabited archipelagoes which, as far as can be affirmed with certainty, were unknown to Europeans and presumably also to other peoples.

Portuguese families peopled the Madeiras and the Azores, a few Flemings joining them on the Azorean islands of Fayal, S. Jorge and Terceira. Portuguese people also settled in the Cape de Verdes and intermarried with other peoples. The resulting Cape Verdean population, for the most part of mixed European and African an-

The Cape Verde Islands formed part of this Overseas Portugal, for Lisbon considered them a colony. The capital deemed the Azores and Madeiras an integral part of Metropolitan Portugal.

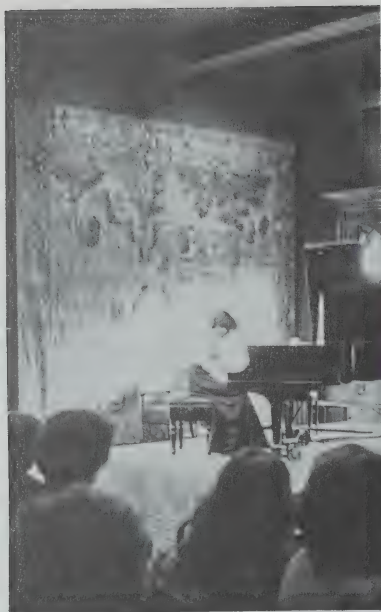
The years passed. Brazil became independent of Portugal in 1822. India took over Goa in 1961. Following the Portuguese Revolution of April 25, 1974, which ended nearly half a century of authoritarian rule by Salazar and Caetano, Portugal lost all but Macao of the remaining colonies.

CULTURE. The Portuguese represent the cultural end product of original Iberians combined with subsequent invaders, conquerors and settlers such as Celts, Phoenicians, Greeks, Romans, Visigoths and Moors. Architectural vestiges of the major groups may still be observed in Portugal. The Romans made the greatest impact by contributing the Latin language, Christian religion and administrative organization.

Because of the heavy input from the Mediterranean, particularly from the Arabized Moors who conferred a distinctive character on Portugal's southernmost province (the Algarve), Portugal's culture is essentially Mediterranean. Also, it is Atlantic because of its location on the ocean at the southwestern corner of Europe. Originally peopled from or via the Algarve in the fifteenth century, Azores and Madeiras still today reflect the culture of the Algarve.

LANGUAGE. Rome introduced the use of the Latin language throughout the Western Mediterranean world and including the Iberian Peninsula. This Latin evolved into the Romance languages: Italian, French, Spanish and Portuguese, among others. Within Iberia the Portuguese language, a parallel development and not a dialect of Spanish, was already being written by the end of the twelfth century.

Portuguese continued to evolve in Europe and the Atlantic archipelagoes. Once taken to Brazil, however, it evolved less rapidly, in common with a tendency of colonial languages such as Canadian French and American English to remain more conservative than the metropolitan tongues. In some respects, however, and notably in vocabulary, Brazilian Portuguese has diverged from European Portuguese. Brazil nevertheless shares with Portugal and the formerly Portuguese colonies a single and remarkably uniform Portuguese language.



LITERATURE. Beginning with a poem in 1189, the literature of Portugal blossomed into the richest of small-country literatures since the days of Ancient Greece. It participated in every pan-European literary movement from medieval poetry of Provençal troubadours through Italian innovations of the Renaissance to modern and contemporary currents emanating chiefly from France. It also made contributions to world literature, for example, in such themes as nostalgia and shipwreck and such forms as that of the medieval parallelistic songs (*Cantigas de Amigo*).

The literature of the overseas expansion is most noteworthy, all the more as it appeared in printed form and reflected the perfection attained by Portuguese printers at a very early stage of the new craft. An epic poem by Camões, a prose epic

by Mendes Pinto and a superbly written scientific dialogue by Garcia d'Orta (this latter printed in Goa in 1563) are but a few of the great texts of that era.

Rejuvenation in literature came with the Generation of 1870. It was effected in large measure by novelist Eça de Queiroz and, from the Azorean island of S. Miguel, by one of Portugal's greatest poets, Antero de Quental (1842-1891). Portuguese literature continued brilliant in the stance of veiled criticism by neorealist writers, whose number includes distinguished Madeirans and Azoreans writing as such and reflecting the identity problems of their respective archipelagoes.

Accompanying the literature of the elite throughout the Portuguese-speaking territories is a variegated folk literature: tales and poems, with folk religion, folk medicine and a host of superstitious practices. Particularly delectable is the ballad from S. Miguel about the flea and the louse who went to Mass, to the great annoyance of the Padre and the amusement of the *senhores* and *senhoras*.

THE OTHER ARTS. As is true of literature, there is an elitist level and a folk level in the other arts, chiefly music and dancing.

In high art Continental Portugal shared in the major international movements. Particularly noteworthy are the country's architectural monuments — pure gothic, flamboyant gothic, classical, baroque and modern in style. A distinctive maneliane manner developed under King Manuel I (reigned 1495-1521). This style is best demonstrated by the Tower of Belem and the Monastery of the Hieronymites just west of Lisbon and also in the famous window of the Monastery of the Military Order of Christ in Tomar.

The baroque followed the Portuguese to Madeiras and Azores, and in the island cities the visitor still admires beautiful Franciscan and Jesuit churches.

In painting, a Flemish influence was evident in the fifteenth century, notably in the Panels of Prince Henry the Navigator by Nuno Gonçalves which are now in Lisbon's Museum of Ancient Art. In music and architecture, the sixteenth through the eighteenth centuries were marked by an Italianate manner. In recent centuries Portugal has been outstanding in the high quality of its minor arts: gilt wood church interiors, silver work, furniture, textiles and ceramics and above all the *azulejos* or blue tiles.

At the folk level, music, dancing and the associated costumes dominate the arts in all

regions of Continental and Insular Portugal and have accompanied the emigrants to the United States. Among the better known examples are the Azorean *chamarrila*, a musical/poetic art form put to a square dance, and the Madeiran musical contribution called the *bailinho*, a winding snake-like dance.

Many varieties of folk art converge in both Portugal and Metropolitan Boston at the time of certain feasts of the Catholic calendar: Shrove Tuesday, Easter, Holy Christ (Santo Cristo, the fifth Sunday after Easter, is of S. Miguel origin but is now world-wide Azorean), Pentecost (Espírito Santo, of medieval Continental origin and now pan-Azorean), and St. John's Day (particularly notable on Terceira where it is accompanied by the running of the bulls). Outstanding foods — breads, fritters and other pastries — are prepared for these *festas*, to which has been added in New Bedford, Massachusetts, the Feast of the Most Blessed Sacrament in gratitude for the salvation of four Madeiran immigrants from a storm at sea.

FIRST SETTLEMENT IN BOSTON. Man does not live by natural beauty alone, nor by traditional Church festivals and folk art. Life for the common man remained difficult in Portugal, even after the first movement overseas and the peopling of Atlantic islands. Because of an outdated socioeconomic system, Portuguese people continued to leave the homeland. As early as the American colonial era and the American Revolution, some Portuguese were present in and around Boston. After the War of 1812, more came, especially from the Azores.

In Boston, the Azoreans settled in the North End, South End, and later in East Boston. The North End's "suffering Azoreans" attracted widespread attention following the Great Fire of 1872 and the resulting smallpox epidemic. In 1873 they received their own "national" or nonterritorial parish, which in the 1890s served approximately three thousand Boston Portuguese. Subsequent dispersal brought about St. Anthony's parish in Cambridge in 1902 and St. John the Baptist's in East Boston in 1921.

LATER ARRIVALS IN THE GREATER BOSTON AREA. Continentals, Madeirans and many Azoreans continued to arrive — a portion of them moving to Greater Boston from elsewhere in Massachusetts. Following a hiatus brought about by the quota system of the 1920s, a new and massive wave began in 1958 as a result of a submarine volcanic eruption at the western end of

Fayal. Although relatively unimportant from an overall U. S. point of view, during the past few years the Portuguese-speaking people have constituted the largest group immigrating to Massachusetts — twice as large as the second group (Italians). Of all fifty states, Massachusetts has been receiving the largest number of Portuguese-speaking people with New Jersey and California in second and third place respectively. In 1975 the Portuguese-speaking for the first time made up the largest European group emigrating from Europe to the United States as a whole (11,845), exceeding even the Italians (11,552). Of the 1975 total, 4,490 headed for Massachusetts, 2,298 for New Jersey, 1,518 for California and 1,114 for Rhode Island.

Unfortunately, immigration statistics do not specify exact provenience. Therefore, Cape Verdeans, prior to their independence in 1975, were included among those from "Portugal" in most statistics.

The 1970 Census of Population enumerated, within the "foreign stock" of each country of origin, the foreign-born and the native-born of foreign or mixed parentage. Of the 318,458 foreign stock listed as from "Portugal" plus "Azores" for the entire United States, 108,919 were in Massachusetts. Of these, 2,710 were in Boston (825 foreign-born, 1,885 native-born) and 3,376 in Cambridge (2,013 foreign-born, 1,363 native-born). In order to assess the magnitude of the Portuguese contribution, however, one must add to the foreign stock the descendants of all Portuguese immigrants from the very beginning. This would include the descendants of the Azorean father of William Madison Wood, famed president of Lawrence's American Woolen Company of several decades ago.

The Portuguese today are settling not only in the zones of old but also in communities near Boston such as Stoughton, Framingham, Hudson and Peabody. Peabody very recently received its "national" parish.

The greatest number of recent arrivals, as was true of the earlier wave, are Azoreans. Their archipelago has had an intimate association with the American eastern seaboard over many years. This association has involved a westward flow of immigrants and an eastward outreach of U. S. institutions, including Bostonian consular families resident on Fayal and S. Miguel, shipping lines, submarine telegraph service (construction in Fayal's city of Horta of an earthquake-proof relay station by Boston's firm of Stone & Webster),

transoceanic airplanes and noteworthy Azorean contributions to the Allied cause in two world wars. In World War I the U. S. Navy maintained an important base at Ponta Delgada, visited by the then Assistant Secretary of the Navy, Franklin Delano Roosevelt. The late President at that time commissioned a painting of his destroyer anchored off that S. Miguel city's waterfront. This painting now hangs in Hyde Park. In World War II the Allied navies made use of Horta. Most importantly, Allied air forces built and utilized the field at Lajes on Terceira to end the German submarine threat to Allied shipping. Lajes has continued to serve U. S. interests — particularly during the Eastern Mediterranean conflict of October 1973 when Israel was resupplied.

ACTIVITIES AND SUCCESS OF THE COMMUNITY. In addition to an initial and longlasting participation in Yankee whaling, the Portuguese entered local textile and other factories, helped develop the fishing industry, served as artisans and in suburban areas engaged in truck gardening and dairy farming. As they adjusted to the new milieu, the Portuguese sent their children to school and even to college and the new generation entered the mainstream of American life.

Later immigrants were better schooled than their predecessors. Proud of their Portuguese heritage and eased into their new life by assistance accorded them within areas of residence, these Portuguese are rapidly assuming a significant place in U. S. society. In Massachusetts alone, Portuguese-born and descendants of immigrants occupy positions of prominence in engineering, law and the judiciary, government service, the ministry, medicine, business, the fine arts, architecture and academe.

All these Americans are interested in their ethnic heritage: the sea and maritime activity of any kind, islands and island living as on Martha's Vineyard and Cuttyhunk, closely-knit family structure, Catholic religion and its *festas* and associated foods such as kale soup eaten in numerous Holy Ghost pavilions, tasty secular foods such as delicately spiced *linguiça* and folk music, dances and costumes which remind them of good times in native villages beyond the seas.



THE CAPE VERDEANS

The ten islands which form the Cape Verdean archipelago (nine completely inhabited) lie some three hundred miles off Senegal and southern Mauritania at West Africa's bulge. The islands divide naturally into two groups: the windward islands, exposed to the gentle steadily-blowing northeast trades (S. Antao, S. Vicente, S. Nicolau, Sal, Boa Vista, and the sparsely populated S. Luzia), and the leeward islands, so-called because they are better protected by being located south and west (Maio, Santiago, Fogo, and Brava).

Like the Madeiras and the Azores, the "Cape de Verdes," as J. Ross Browne and Herman Melville called them, were uninhabited and unknown to Europeans when Portuguese maritime explorers and others sailing under the Portuguese flag came upon them in the 1450s. The Portuguese peopled this archipelago, as they did the other two, but with a major variation: in general only Portuguese men went out to the largely barren and inhospitable Cape Verde Islands, and they married African women they brought into the islands and also women of other origins.

The offspring of this intermarriage and their descendants worked hard on the islands and came to love them. They developed their own culture, including cuisine, folklore, dances, and even language, all with an input from both Europe and Africa. The language, known as *Crioulo* (Creole), is basically Portuguese. It does have certain simplifications in grammar brought about by the very nature of the relationship in times past between dominant Portuguese traders and

exploited Africans; and it does include certain African features such as items of vocabulary inevitably reflecting the geographical milieu. *Crioulo*, which is the mother tongue of all native Cape Verdeans — with the Portuguese language used for international purposes — provided the model for similar means of communication along the nearby African coast, on the islands of the Gulf of Guinea, as far east as Malacca on the Malay Peninsula and as far west as the Caribbean.

The Bostonian who ventures to the Netherlands Antilles and pays attention to the language there called *Papiamentu* cannot fail to note the similarities to *Crioulo*. He is not surprised that plans have been formulated to introduce bilingual *Crioulo*-English programs in public schools of Massachusetts.

Lisbon failed to treat equally its three Atlantic archipelagoes. It made of the Madeiras and the Azores an integral part of Metropolitan Portugal, calling them Insular Portugal or the Adjacent Islands. It made the Cape Verde Islands a colony and included them within its Overseas Colonial Empire. Only the Catholic Church treated the three groups equally, making of each a diocese suffragan to the Metropolitan Archdiocese of Lisbon. Ironically, the Cape Verde Islands are now politically independent of Lisbon, but the bishop — now a Cape Verdean — continues to be suffragan to the Metropolitan Archbishop of Lisbon.

The great importance of the archipelago is due to location astride the Atlantic's shipping routes. Columbus called there outward-bound on his third voyage and Vasco da Gama outward-bound in 1497. Juan Sebastian de Elcano returning in the *Victoria* without Magellan called there, only to find his reckoning of time out by one day.

The advent of coal-burning steamers put St. Vincent's Porto Grande on the world map and in 1874 a British cable team set up there. Earlier, Santiago had been commercially the most important island, for it had served as the center of slave trade from where slaves were sent to the New World. The international airport on the island of Sal was first built by Italians in 1939 as a waystation for service from Rome to South America.

The archipelago's 1970 population was 272,072, representing an increase of 35 percent in a decade. Of the total, 129,358 resided on Santiago (21,494 in the capital city of Praia).



Santiago is the largest Portuguese Atlantic island in area, larger even than S. Miguel and Madeira.

The Cape Verde Islands, served locally by an inter-island airline, are spectacular to behold. They are beautiful in form and color, and the atmosphere in general in the most desirable tourist months, like November, is of the utmost clarity. One day they will attract large numbers of adventurous tourists, not only to see the impressive ruined city of Ribeira Grande, the original capital now called the Old City (*Cidade Velha*) on the south side of Santiago just west of Praia, but also to enjoy a unique culture which is neither European nor African but both.

Visitors from Massachusetts will wish to visit Fogo, a symmetrical volcanic cone 9,281 feet high (higher than the Azorean Pico, but not as high as Pico de Teyde on the Canarian Tenerife) and, lying in its shadow to the west, tiny Brava (the size of Manhattan Island), where whalers out of New Bedford used to call.

Many, if not most, of New England's Cape Verdeans came via Fogo or Brava. In the olden days, and down into the 1920s, they came in the so-called "Brava packets." Some came as seasonal laborers to work the cranberry bogs, making the round trip during a single season. The archipelago's location explains the track which the vessels followed, northwest to Gulf Stream waters, then north to New England, east and southeast past the Azores to northeast trades, then south to home, from 35 to 45 days. The Cape Verdean master mariners knew well the clockwise wind and current patterns of the North Atlantic.

Once World War II ended, Portugal's colonial domination of the Cape de Verdes was fated to be over. Actually, independence came about in a rather round-about fashion. Cape Verdeans resident in Portuguese Guinea organized and led a political party known as P.A.I.G.C. (African Party for the Independence of Portuguese Guinea and the Cape Verde Islands). As a result of the party's activity, Portuguese Guinea was the first colony to achieve formal independence after Portugal's 1974 revolution. Cooperating with the provisional government of Portugal in power at the time, P.A.I.G.C. brought about independence for the islands in mid-1975. There are thus two new and sovereign nations, Guinea-Bissau and the Cape Verde Islands, each a member of the United Nations.

Americans of Cape Verdean descent and birth resident in Boston and elsewhere in New England are divided in their opinions concerning the course which the archipelago should take in the future. A totally independent and nonaligned Cabo Verde with its unique culture, a product of miscegenation and a model for one solution to a grave problem of the modern world, namely, potential racial conflict? A single unified West African state including mainland territory and offshore Atlantic Islands? A Cabo Verde which would be politically independent of Portugal but which, astride the connecting link between European Portugal and South American Brazil, would retain cultural features of Portugal, above all the language of Camoes, and be part of the Portuguese Atlantic community?

Cape Verdeans in Massachusetts tended to settle in New Bedford and the cranberry-producing area of southeastern Massachusetts (Wareham, Carver, Onset and other places). As there was little if any direct maritime link between the Islands and Boston, the presence of Cape Verdeans in the Boston area was due chiefly to movement within Massachusetts. In the last decade and a half, however, recently arrived Cape Verdeans have formed a sizeable community in Roxbury, Dorchester and Mattapan, the Catholics among them centering on Roxbury's elegant old St. Patrick's Church.

The texts concerning the Portuguese and the Cape Verdeans were written by Dr. Francis M. Rogers, Professor of Romance Languages and Literatures, Harvard University.

PORTUGUESE

Portuguese American Cultural Society
International Institute of Boston
287 Commonwealth Avenue
Boston 02115
Portuguese Continental Union of the USA
899 Boylston Street
Boston 02115 Telephone: (617) 536-2916
Founded: 1925
President: Jose B. Henriques
Affiliation: National Fraternal Congress of America.
Purpose: To unite and provide insurance protection for members.
Activities: Social functions; Christmas parties; social meetings, excursions, dances, movies, outings, anniversary celebrations; scholarships; folklore, civic and cultural activities.

Portuguese-American Cultural Society, Inc.
383 Cambridge Street
Cambridge, MA 02141
Purpose: To foster Portuguese culture and historic tradition; to promote interest in Portuguese language and literature; to establish and co-ordinate means of communication and information among various Portuguese communities in the United States and throughout the world; to promote and support activities that tend to encourage and maintain interest in Portuguese historical and cultural traditions in the United States; and to acquaint the American people with these traditions.

Activities: affairs to promote the above goals.
Portuguese Collectors' Association
c/o Livraria Discoteca, Inc.
1262 Cambridge Street
Cambridge, MA 02139
Founded: 1973
Resources: Collections are of international interest. Among them are: coins, postcards, matchbook covers, medals, stamps.

Somerville Portuguese-American League
29 Bow Street
Somerville, MA 02143 Telephone: (617) 628-6065

Purpose: To assist non-English speaking people of all backgrounds through information referral translation, and outreach; to promote ethnic understanding and opportunities; to develop social harmony and eliminate prejudice and discrimination.
Activities: Coordinating programs with the Somerville Youth Coalition, Cable TV, Somerville Advisory Committee, Executive Agency Committee, and Somerville United Neighborhoods.

MEDIA
Casa Cunha
Radio Station DNBH
New Bedford, MA
Nunes Jewelry
329 East Street
Ludlow, MA
WGFD — Toss Toao
270 Union Street
New Bedford, MA
Jose M. Figueredo
Portugal 73 Radio Program
124 Manning Street
Hudson, MA 01749
A hora Portuguesa
(The Portuguese Radio Hour)
WWEL 1430 AM Radio
Anatilde de Melo — Announcer
Phone: 728-4461

A Voz Portuguesa
(The Portuguese Radio Voice)
WUNR 1600 AM Radio
Time: Saturdays 4:30-7:00 p.m.
Sundays 1:00-2:00 p.m. and 9:00-10:00 p.m.

Echoes of Portugal
WLYN 1360 AM Radio
Mr. and Mrs. Manuel Amaral
Sundays 10:00-11:30 a.m.

Portugal Brazil
WUNR 1600 AM Radio
Victor Da Silva
Phone: 357-8677

Portugal 1976
Joaquin Gil de Jesus
203 B Winthrop Street
Apt. 1
Taunton, MA 02780
Antonio Lebral
121 Abedin Street
Fall River, MA
Newspapers
Portuguese Times
61 West Rodney French Blvd.
New Bedford, MA 02744
Phone: 997-3118
Fall River Journal
Raimundo C. Castro
P. O. Box 1149
Fall River, MA 02722

CAPE VERDEAN

TCHUBA
14 Beacon Street
Boston 02108 Telephone: (617) 742-9880
Purpose: To support the development through self-help in Cape Verde; to help build an informed constituency for Cape Verde in America; to help build a "living link" for Cape Verdean-Americans with their ancestral homeland.
Activities: Serving as a vehicle for Americans, particularly those of Cape Verdean descent, to participate in concrete development projects in the Cape Verde Islands; developing education materials and programs for use in the USA.

Cape Verdean Community House
339 Dudley Street
Roxbury, MA Telephone: (617) 427-9064

PORTUGUESE-SPEAKING SCHEDULE

City Hall Galleries

Council Bridge

Scollay Square Gallery

Mezzanine

Registry Area

Bostonian Gallery

Historic Scenes and Artifacts.

Exhibit of recent works by Rogerio Silva.

Portuguese Pilgrims and Dighton Rock, by Dr. Manuel Luciano da Silva.

Portuguese-Speaking Peoples. Here and There.

Exhibit of Works by Portuguese-Speaking Artists.

Other Exhibits

Boston Public Library, 666 Boylston Street

Home Savings Bank, 69 Tremont Street

Long's Jewelry, 40 Summer Street

Events

9 October 1976

Mass at St. Joseph's Church, West End, 68 William Cardinal O'Connell Way, Boston. Celebrant: His Eminence Humberto Cardinal Medeiros. Con-celebrants: Father Joel Oliveira, St. Anthony's Church, Cambridge; Father Celestino Poetto, St. Patrick's Church, Roxbury.

10 October 1976

Boston Common Concert, St. Anthony's Philharmonic Band, Cambridge. Folklore Dances: Encantos/Cambridge; Folcloricos/Fall River/OS Lusitanos/.

12 October 1976

Boston Public Library, 666 Boylston Street. Lectures. Introduction: Professor Francis M. Rogers, Harvard University. Portuguese Immigrants: Dr. Mary Vermette. Cape Verdean Literature: Dr. Norman Araujo.

14 October 1976

A Tasting of Portuguese Wines.

15 October 1976

Folklore Concert, City Hall Plaza. Group: Vulcao do Fogo.

18 October 1976

Music by Cape Verdean Group. "Machona," City Hall Plaza.

21 October 1976

Concert of Portuguese Music. Composers: Seixas, Freitas, Chaves, Fernandes. Artists: Palmira da Camara Camacho, Irene Correia Reed, Elizabeth Ann Reed, pianists. Melody C. Tarbox, violinist, John Gonsalve, vocalist.

23 October 1976

Cape Verdean Community, City Hall Plaza. Music, dancing, exhibit of culinary arts and more.

26 October 1976

Film Festival. New England Aquarium Auditorium, Central Wharf, Boston. Films of Portugal, Azores, Madeira and Cape Verde Islands.

28 October 1976

Concert. Simmons College, 300 The Fenway, Boston at Alumnae Hall. Courtesy of Simmons College. Group: Harmonias Crioulas. Sonata for Saxophone and Piano, Palmira da Camara Camacho, piano.

Media

9 October 1976

"The Boston Legacy" at 7:30 p.m. on Channel 5, WCVB-TV.

10 October 1976

"The Boston Legacy" at 12:30 p.m. on Channel 5, WCVB-TV.

WHAT IS A YANKEE?

Whenever the subject of Yankees or Boston Yankees arises, the question of what constitutes the Yankee invariably surfaces. A Yankee is not an easily defined entity such as the more traditional ethnic groups that make up our city. Probably the main reason for this is the lack of ethnicity of Yankees. Any ethnic traits the Yankee ever had have long been lost in the annals of time. Thus, to compare Yankees with ethnic groups is a bit like adding apples and oranges.

If we are to make any progress toward defining a Yankee, it seems best to start by suggesting what a Yankee is not. We then may be better able to get a handle on what he is.

First, a Yankee is not exclusively a member of some particular economic group. When the term Boston Yankee is used, many people automatically think of Boston Brahmin. The two are not the same. While the latter group is part of the former, the former is a far broader category. A Yankee could be an employee in a woolen mill or the owner of that mill; a bank teller or the bank president; go to sea as a fisherman, or own the fleet. The term is simply not economic in nature.

Second, a Yankee is not necessarily a person who can trace his ancestry back to Adam. The proof of Yankeehood is not in a completed genealogical chart. Many Yankees have no idea of or interest in their family tree.

Third, a Yankee is not the same thing to all people. To a foreigner, a Yankee may be an American; to a southerner, a Yankee may be a northerner; and to a Bostonian, a Yankee may be a Bostonian.



Finally, a Yankee is not necessarily the lump sum of all those who are not included in one of the other Festival Bostonian celebrations. It might not be a bad idea to so define a Yankee, but that is not how we have chosen to draw the perimeter.

So what then is left for a Yankee to be? It might be best to think of a Yankee, in historical terms, as a person who came to America and cast his lot with the young developing country. It is from this period of our history that we have chosen those artists to be listed in this catalog. But the term Yankee is not only a historical term, but an ongoing term. Therefore, the term must be expanded. Why therefore, can it not be expanded in the same vein? Is not a Yankee a person who casts his lot with the main stream of this city? Thus, the definition of a Yankee is a

living and vibrant thing; always changing and advancing to accommodate those who would be accommodated.

Can we then trace the development of the Yankee? Maybe, to some extent this is possible. One comfortable thesis purports that Yankees first appeared in the decades immediately preceding the Revolution. The Puritans who founded New England had gone through a series of changes in their thoughts and lifestyle. It may be said that their ideas were not changed but rather secularized. Thus the definition that those Yankees who participated in the Revolution were secularized Puritans. No one would argue that those rebels of Revolutionary Boston were not Yankees. (Of course, many of them were immigrants or sons of immigrants.) It was almost as

though the casting of their lot with the new country conferred Yankeehood upon them.

The tide of Yankeehood continued into the nineteenth century up to the time of the mass immigration of ethnic groups. These large numbers of people, who preferred or were forced by circumstances to maintain their ethnic identity changed and limited people's conception of what a Yankee was. It is this same condition which we live with today. Yankee has become a limiting term which never should have been limiting. With the increasing emphasis on ethnic cultures, there is the danger that the term Yankee may be further limited to exclude groups that it was never intended to exclude.

Daniel Lohnes

YANKEE SCHEDULE

4 November 1976

OPENING RECEPTION for Main Gallery Exhibit: "Labor Crowned by Favor — Work and Play in Victorian Boston, 1875–1905." 7:30–10:00 p.m., Main Gallery, Boston City Hall.



UKRAINE

LOCATION. Ukraine is situated in south-eastern Europe. Starting from the Black Sea in the south, Ukraine borders with Romania and Hungary in the southwest; with Slovakia and Poland in the west; with Byelorussia in the north; with Russia and the Don Cossacks in the east; and with the Caucasian peoples in the southeast. The Ukrainian ethnic territory embraces 289,000 square miles. However, the Ukrainian Soviet Socialist Republic encompasses only 232,000 square miles. Ukraine has the second largest territory of any country in Europe. Ukraine's topography consists of vast plains and plateaus. The mountain ranges are: The Carpathian, the Crimean, and a portion of the Caucasus. The Dnieper River is the biggest river, and is closely interwoven with Ukrainian history.

BREAD BASKET OF EUROPE. Ukraine is known as the "bread basket of Europe." The black soil is especially suited for the cultivation of grains, and its industrial crops are sugar beets, tobacco, hemp, flax, sunflowers and hops. Ukraine ranks second in Europe and eleventh in the world in cattle raising.

NATURAL RESOURCES. Ukraine is sufficiently endowed with natural resources, such as coal, natural gas, peat and petroleum; with metals, iron, manganese, titanium, mercury, magnesium and nickel. Ukraine is the world's leading depository and producer of manganese (25-30 percent of the world's resources).

INDUSTRY. Ukraine is one of Europe's richest and industrially developed countries. The

largest centers are located in the Donets and Dnieper Basins, where coal mining, metallurgy, iron and steel, chemical and heavy machine building industries are concentrated. Natural gas and oil industry is carried on in Western Ukraine. In the last two decades, industrialization has spread to all parts of Ukraine.

POPULATION. Ukraine's population, according to the 1972 Soviet census, was 48,100,000 of which 77 percent were Ukrainians, 17 percent Russians, and the remaining six percent various minorities. Important cities: Kiev, the capital and cultural center, Kharkiv, Poltava, Donetsk, Dnipropetrovsk, Zaporizhia, Kryvi Rih, Mykolaiv, Odessa, Kherson, Lviv, Ivano-Frankivsk, Uzhorod, Chernivtsi.

THE UKRAINIAN PEOPLE. Ukrainians constitute a compact national, political and cultural entity. They are the second largest among the Slavic peoples. According to the latest and best estimates, there are close to 55 million Ukrainians in the world at the present time. The Ukrainian language is an independent and original language which belongs to the Slavic family of languages of Indo-European root. It uses the Cyrillic script.

Fundamentally, Ukrainians belong to two religious denominations: The Orthodox (about 76 percent) and the Catholic or the Byzantine Rite (about 13 percent). There is a small minority of Protestants of various denominations. Through the centuries, the Ukrainian people have developed a very rich and unique culture.

NATIONAL EMBLEMS. Coat of arms — St. Volodymyr's Trident, a golden trident on a sky-blue shield. National flag — two horizontal stripes, upper one, sky-blue, lower, yellow. National Anthem — "Sche ne vmerla Ukraina" (Ukraine has not perished).

HISTORY. Ukraine has had three distinct periods of national statehood and independence.

1. The Princely Era — From the IXth to the XIVth centuries consisted of the Kievan Rus' State and the Kingdom of Halich-Volynia. During this period, the separate Ukrainian tribes created a powerful state, welding into one nation with distinct political and cultural traditions.

2. The Ukrainian Hetman or Kozak State — Existed from the middle of the XVIth to the end of the XVIIIth century.

3. The Independent Ukrainian State — 1917-1921. On March 17, 1917, the Ukrainian Central Council was established in Kiev, as a temporary government. On January 22, 1918, the Central Rada proclaimed the Ukrainian National Republic as the sovereign and independent State of the Ukrainian people. On November 1, 1918, Western Ukraine proclaimed the Western Ukrainian Republic. However, on January 22, 1919, all ethnic Ukrainian territories were united into the Ukrainian National Republic which existed until 1921.

Subsequently the greater part of Ukrainian territory fell under Communist domination. The Ukrainian Soviet Socialist Republic was established and was incorporated into the Soviet Union in 1923. Today, Soviet Ukraine is one of



the sixteen "equal and sovereign constituent republics" of the USSR. It became a charter-member of the United Nations in 1945.

Today, the Ukrainians are fighting for their very survival as a distinct historic, ethnic, cultural and political entity. The spirit of 1776 which led to the establishment of the United States of America, two hundred years later, still stands as a beacon of hope for the Ukrainian people, and all oppressed peoples in the world, in their aspiration for liberty and national independence.

Orest Szczudluk

UKRAINIANS IN BOSTON

The first Ukrainians came to the Commonwealth of Massachusetts shortly after the Civil War, and settled in the greater Boston area. Large scale immigration, however, did not occur until the late 1880s. In 1894, a group of about 15 came together in Boston and formed the St. Peter and Paul Brotherhood, which worked for the establishment of a Ukrainian Catholic church and the preservation of Ukrainian culture.

Early in 1895, Father Nestor Dmytriw celebrated the first Divine Liturgy according to the Ukrainian rite in the City of Boston. On September 13, 1895, Father Eugene Volkay was appointed pastor for the Ukrainians of Boston by Archbishop Williams.

In 1897, a branch of the Prosvita (Enlightenment) Society was established in the North End, and a reading room and discussion club was started. In October 1907, Bishop Soter Orlynsky designated Boston as the seat of the New England Deanery for Ukrainian Catholics and appointed Father Oleksa Pavlak of New Haven as the first Dean.

Religious services were held at St. Leonard's Italian Church in the North End, and continued there until 1914, when the Ukrainians purchased a building on Ferdinand Street (now Arlington Street), and relocated there.

At first most of the immigrants settled in the North End. They worked in mills, factories, restaurants and in construction.

Within a few years, a significant number of Ukrainians were found living in the West End, South End, South Boston, Roxbury and Hyde Park.

In 1909, a second branch of the Prosvita was established and, in 1910, the Taras Shevchenko library was opened at 22 Auburn Street in the West End. A few years later, a Ukrainian school was established at the Sacred Heart Ukrainian Catholic Church on Arlington Street. Among the subjects taught were religion, Ukrainian grammar, literature, geography, history, folklore and mathematics.

The Ukrainian population continued to expand until World War I completely cut all avenues of immigration. At that time there were about 4,000 Ukrainians living in the city.

The cultural and social life of the community blossomed after the first decade of the twentieth century. A dramatic society and choral group were founded. A marching band and an orchestra

were also formed. Branches of the Ukrainian National Association, the Providence Association of Ukrainian Catholics, the Zaporozhka Sich Benefit Society, the Ukrainian Workmen's Association, and the Boston Ukrainian Benefit Society were organized. The Women's Society of the Holy Virgin Mary, and the Boston Branch of the Ukrainian National Women's League of America came into being and provided many services for the entire group.

In 1918, St. Nicholas Ukrainian Orthodox Church was established. In 1927 the Ukrainian Orthodox Parish of the Holy Trinity was organized and took over the edifice of the Catholic Church on Arlington Street. The arrangement was brought about by the conversion to Orthodoxy of a majority of the parish members. Father Basil Kucher was the first pastor. Meanwhile, the Catholic Parish bought a new house of worship at 363 Beacon Street in Boston. After a number of years there, the Catholics sold this property and subsequently held services in the Holy Trinity German Catholic Church on Shawmut Avenue in Boston, where Rev. Michael Bobersky was the pastor.

In 1929 Father Joseph Zelechivsky organized an Orthodox choir which made numerous appearances throughout the New England States. At the same time the noted Ukrainian ballet master organized a Ukrainian folk dance group which won many regional awards.

During the 1930s Ukrainians continued to move from the original points of settlement and soon the West End and Mattapan had sizable settlements with organizations of their own. In the West End, the Elizabeth Peabody Settlement House acted as the focal point and a Ukrainian school, the Ukrainian Club of Dramatics and Dancing, developed there. In Mattapan, the Ukrainians purchased a building and converted it into a National Home that acted as a nucleus for the neighborhood. They also set up the Ukrainian American Citizens and Educational Club. Again a Ukrainian school was established and several other organizations were started.

When World War II broke out, several hundred Ukrainians volunteered for service. They saw duty in all theatres of operation and served in all the Armed Forces.

After the war great numbers of Ukrainian refugees came to the United States through the port of Boston. The Ukrainian community mobilized its resources, and affiliated with the United Ukrainian American Relief Committee

and the National Ukrainian Catholic Refugee Committee. Father Gregory H. Tom, Ukrainian Catholic Pastor, labored unceasingly in behalf of the new arrivals. Danylo Bortnick, a member of the Ukrainian Orthodox parish, individually sponsored 28 families as refugees.

With the influx of new immigrants, many organizations experienced a renaissance and many new ones were formed.

In 1950 the Ukrainian Catholic Parish purchased land on Forest Hills Street in Jamaica Plain and began a multi-staged building program. In 1952, a second Catholic Parish, St. George's, was formed and located on Tyler Street in Boston with Rev. Dmytro Fedasiuk as its first pastor.

Branches of the Ukrainian National Aid Association, the Ukrainian American Youth Asso-

ciation of America (SUMA), Plast-Ukrainian Youth Organization, two new dance groups and a choral society all came into being at this time.

A merger of the Holy Trinity Ukrainian Orthodox Church and St. Nicholas Ukrainian Orthodox Church which took place in 1955, resulted in the founding of the St. Andrew Ukrainian Orthodox Church of Boston, Mass. The year 1958 saw the dedication of a new edifice on Orchardhill Road in Jamaica Plain, whose Patron became the Holy Apostle Andrew. This church is a replica of one of the most famous churches standing in Kiev, Ukraine, called the Church (Sobor) of St. Andrew. The merger and erection of the new church took place during the pastorship of Father John Danylevich, who was also instrumental in organizing the Boston Branch of the Ukrainian Orthodox League of the U.S.A., and St. Andrew's Women's Sodality, later renamed St. Olha's Sisterhood.

In 1968, a merger of the Sacred Heart Ukrainian Catholic Parish and St. George's Ukrainian Catholic Parish took place during the pastorship of Father Stephen A. Chomko. A new modernistic Ukrainian Catholic Church embodying many Ukrainian traditions, was built at 146 Forest Hills Street, Jamaica Plain, and was dedicated in 1972 to Christ the King.

New organizations continued to appear and a branch of the Ukrainian Congress Committee of America came into being to act as an umbrella organization for all others. Other branches of the Ukrainian Encyclopedia Society, Women for the Defense of the Four Freedoms of Ukraine, the Ukrainian Society of Engineers, the Ukrainian Fraternal Federal Credit Union, the Ukrainian-American Veterans and the Ukrainian American Women's League were formed.

Today the Ukrainian community in Boston is almost 90 years old. It has a long history of service and an enviable record of accomplishment. It has produced solid citizens and has managed to add a bit of color to the vibrant mosaic that is Boston.

Peter Woloschuk, M.A., M.Ed.

UKRAINIAN

Christ the King Ukrainian Catholic Church —

Soyuz Ukrainok

146 Forest Hills Street

Jamaica Plain, MA 02130 Telephone: (617) 522-9720

Pastor: Very Rev. Peter Chirko

Plast-Ukrainian Youth Organization

146 Forest Hills Street

Jamaica Plain, MA 02130

Affiliation: Plast Ukrainian Youth Organization, Inc.

Purpose: To promote and maintain the universal Soviet principles adopted to the needs and interests of Ukrainian youth.

Activities: camping; sports; cultural activities such as art, singing and dancing; studies of the history, geography and culture of the Ukraine.

Ukrainian-American Youth Association, Inc.,

Boston Chapter

82 Glen Road

Jamaica Plain, MA 02130

Affiliation: Ukrainian Congress Committee of America, Inc.

Purpose: To assist young people to become good American citizens; to familiarize them with aspects of the Ukrainian national heritage, such as history, religion, culture, traditions and customs.

Ukrainian Congress Committee of America, Inc.

Boston Chapter

82 Glen Road

Jamaica Plain, MA 02130

Affiliation: Ukrainian Congress Committee of America, Inc.

Purpose: To co-ordinate activities of Ukrainian-American organizations in metropolitan Boston; to promote freedom and independence for the Ukraine.

Activities: Sponsoring such observances as "Ukrainian Independence Day" (January 22) and "Captives' Nations Week" (third week in July); maintaining contact with city and state governments, as well as with the Massachusetts congressional delegation; sponsoring concerts and other cultural activities; informing the Boston news media about present conditions in the Ukraine.

Ukrainian Orthodox Church of St. Andrew

24 Orchard Hill

Jamaica Plain, MA 02130 Telephone: (617) 522-3323
524-9588



UKRAINIAN SCHEDULE

City Hall Galleries

Council Bridge
 Scollay Square Gallery
 Registry Area
 Human Rights Corridor
 Outside City Hall

Ukrainian Artifacts and Handicrafts.
 Children's Art.
 Ukrainian Design.
 Ukrainian Life in Boston.

The Ukrainian Immigration in the United States: The Documentary Legacy, the Foyer, Widener Library, Harvard Yard. *Xrystos Rodrys Ja: An Exhibition of Ukrainian Christmas Cards*, The Exhibit Room, Harvard Ukrainian Research Institute. *An Exhibition of Accessions to the Collection of Ukrainian Rare Books and Manuscripts, 1973-76*, the Amy Lowell Room, Houghton Library, Harvard Yard. *Ukrainian Artifacts and Books*, Bapst Library, Boston College.

Lectures

2 December 1976

Problems in the History of the Ukrainian Immigration to the United States, Dr. Paul R. Magosci, Editorial Board, Harvard Encyclopedia of American Ethnic Groups, Harvard Ukrainian Research Institute. 4:00 p.m.

3 December 1976

Introductory Remarks, Oscar Handlin, Professor, Harvard.
The Centenary of the Ukrainian Emigration to the United States, Dr. Myron Kuropas, Special Advisor for Ethnic Affairs to the President of the United States, the Forum Room, Lamont Library, Harvard. 3:00 p.m.
An Evening of Ukrainian Culture: Films on the Ukrainian Immigration, Slavko Nowytski.
Dramatic Readings from Ukrainian Literature (in English translation), Jack Palance. *Ukrainian Dances*, Maria Magosci, Boylston Auditorium, Harvard Yard. 8:00 p.m.

4 December 1976

Greetings, Philip J. McNiff, Director and Librarian, Boston Public Library.
The Early Years of the Ukrainian Immigration to the United States, Bohdan Procko, Professor, Villanova University. 10:00 a.m.
Documentation on the Ukrainian Immigration in the United States, Lubomyr Wynar, Professor, Kent State. 11:30 a.m.
Sociological Observations on the Ukrainian Immigration in the United States, Wsewolod Isajiw, Associate Professor, Univ. of Toronto. 2:30 p.m.
The Religious Experience of Ukrainians in the United States, Vasyi Markus, Professor, Loyola University. 4:00 p.m. Boston Public Library, New Building, General Lecture Hall, Concourse Level.

- 5 December 1976 *The Ukrainian Language in the Emigration*, Bohdan Struminskyj, Visiting Lecturer, Harvard 1:00 p.m.
 New Directions in Ukrainian Poetry in the U.S., George G. Grabowicz, Assistant Professor, Harvard 2:30 p.m.
 Recital, Eugene Gratchov, violinist and Associate Professor, San Francisco State Univ. 4:00 p.m.
 Sanders Theatre, Harvard.
- 7 December 1976 *Olzyc's Creative Path*. Michael Bazansky, Honorary Research Associate, HURI. At HURI. 4:00 p.m.
- 9 December 1976 *The Library of Congress Classification and Subject Headings and Slavic and East European Studies*, Dr. Andrew Turchyn, Indiana University, HURI.
- 11 December 1976 *Ceremysna, Stefanyk and Martovyc and Their Friendship*, with a resume in English. HURI.
- 14 December 1976 *The Information Marketplace and the Obsolescence of Traditional Libraries*, Dr. K. Kas Kalba, HURI. 4:00 p.m.
- 16 December 1976 *Jurij O. Ivaniv-Mezenko and Modern Ukrainian Bibliology*, Edward Kasinec, Librarian, Harvard Ukrainian Research Institute. HURI. 4:00 p.m.

Events

- 10 December 1976 Ukrainian Day at Boston City Hall and Official Opening. 9:00 a.m.—5:00 p.m. Ukrainian folk-dancing, bandura playing, Christmas carols, food.
- 12 and 19 December 1976 Concert of Ukrainian Folk Dancing and Singing, John Hancock Hall, 180 Berkeley St., 4:00 p.m.

Media

- 4 December 1976 "The Boston Legacy," WCVB-TV, Channel 5. 7:00 p.m. Repeated December 5 at 12:30 p.m.
- Sundays, 5:30—6:30 p.m. Ukrainian Radio Hour with host John Kezmur, 1600 AM, WUNR.

Religious Services

- Sunday, 8:30 and 10:00 a.m. Christ the King Ukrainian Catholic Church, 146 Forest Hills Street, Jamaica Plain. Very Rev. Peter Ohirko.
- Sunday, 10:00 a.m. St. Andrew Ukrainian Orthodox Church, 24 Orchardhill Road, Jamaica Plain, Very Rev. Myron Pacholok.

Spectrum!

An Exhibition of Fine Art

The more than seventy-five pieces which make up this exhibition represent a wide spectrum of styles, media, training and experience. The artists represent twenty-one different nationalities and were chosen by representatives of FESTIVAL BOSTONIAN's seventeen Community Planning Committees. In most cases the artists themselves chose the works that appear here. So, in a sense, this exhibition has not been curated; that is, no single artistic vision has guided the thousands of decisions which are inherent in the preparation of an exhibition of this — or any — size. It is therefore a fitting symbol — an appropriate summation — for FESTIVAL BOSTONIAN. Every culture has produced artists. Some of them carefully preserve their cultural heritage. Others interpret their heritage in contemporary terms. Still others strive to break the boundaries of humanity's ability to see the world in which we live. These are processes which can be understood without regard to language or cultural heritage. This has been the experience of FESTIVAL BOSTONIAN and it is the intention of this exhibition to provide that experience for all those who become its audience.

Exhibit Coordinator:

David LeRoy Bremer

IRISH

1.

JAMES JOYCE by Jack Caughlin,
Bronze relief, 8" x 7¾"

Jack Caughlin was born in Greenwich, Connecticut, in 1932 and is presently professor of art at the University of Massachusetts, Amherst. His works have been exhibited throughout the United States and in several countries in South America and Europe, including a one-man exhibition at Galleria Villa Schifanio, Florence, Italy. Many important permanent collections include his work. Among them are the Metropolitan Museum of Art and the Museum of Modern Art, both in New York City; the National Collection of Arts, Washington, D.C.; the DeCordova Museum, Lincoln; and the Worcester Art Museum, Worcester. This work appears through the courtesy of the Ainsworth Gallery, Boston.

2.

VERMONT HAYING SCENE by
David Green, oils, 24" x 30"

David Green, a native of Worcester, Massachusetts, was born in 1931. He first studied art at the Worcester Art Museum. He continued his studies at the Massachusetts College of Art and earned his Master of Fine Arts from Pennsylvania State University. He has exhibited extensively in the local area and teaches art at Anna Maria College, where he is chairman of the art department. He has also worked in the fields of woodwork design, architecture, interior design and for several years was the resident potter at Old Sturbridge Village. His works are primarily in private collections in the United States and Europe.

3.

**CHRIST THEME FROM THE
BOOK OF KELLS** (9th cent.)
by Rita Kearns, *oils, 24" x 36"*

Rita Kearns was trained at the National School, Ireland, and the Dublin College of Art. She has taught and exhibited in her native city, Dublin, as well as in London, Pakistan, the Philippines and Boston. She is presently a resident of Quincy, Massachusetts, and lives there with her five-year-old son, Hugh.

4.

LINCOLN by William J. Patterson,
Intaglio, 19½" x 22½"

William Joseph Patterson, assistant professor in printmaking at the University of Massachusetts, was born in Albany, New York, in 1941. His studies include two years at the American Academy in Rome, Italy, as an Abbey Fellow. He has mounted one-man exhibitions throughout New England and also at the National Academy of Design, New York City. His works have been included in group exhibitions at colleges and museums throughout the country and several of his prints have been published by Associated American Artists of New York. This work appears through the courtesy of the Ainsworth Gallery, Boston.

BALKAN — FINE ARTS

5.

TRANSITIONAL REFLECTIONS

by Thomas J. Lucas, oils,
60" x 48", 1976

6.

BAALBEK — 3 FIGURES

by Thomas J. Lucas, oils,
60" x 48", 1973

7.

ANTIQUE STONES

by Thomas J. Lucas, oils,
48" x 36", 1975

Thomas J. Lucas a resident of Cohasset began his training at the Massachusetts College of Art where he won the Phillip O. Palmstrom Award. Other studies include the Museum School of Fine Arts, Boston; the Art Institute of San Miguel Allende, Mexico; and American University of Beirut, Lebanon. He has taught extensively in Boston and on the South Shore where he is presently Chairman of the Art Department of the Cohasset Public Schools. He was originator and for three years Chairman of the South Shore Arts Festival. He is the holder of awards from Art Festivals and Associations throughout the area and was included in a National Tour of Cape Cod Artists. An extensive list of credits include one-man exhibitions at the Spiral Gallery, the Thomas Crane Library and Contact Gallery, Beirut, Lebanon. Group exhibitions include the Boston Arts Festival, Rhode Island Art Festival, and the Portland Art Museum.

8.

Gjon Mili, photographer, was born in Albania in 1904 and spent his boyhood in Rumania. Leaving Bucharest in 1923, he subsequently arrived in Boston and attended the Massachusetts Institute of Technology where he specialized in lighting research. In 1937, at the suggestion of Dr. Harold Edgerton, he began experimenting with strobe lighting and hence his career as a photographer. His works have been exhibited and published throughout the world, especially in *Life Magazine*. Especially noteworthy are his essays in that publication on the founding of the United Nations, "Eichmann in Confinement" (1961); and "Serenade to 90 Years of Greatness" (1966), a tribute to Pablo Casals. His first book, *Picasso's Third Dimension* (1970), has been praised not only for its photography but also for the text. He currently resides and works in New York City.

ALBANIAN Fine Arts

9.

CHINESE WOMAN COOKING

by Margaret Christie, oil.

Margaret Christie was born of Albanian parents. She started painting as a hobby and has subsequently studied at the School of the Museum of Fine Arts, Boston.

AFRO-AMERICAN Fine Arts

10.

MARCUS GARVEY

by Calvin Burnett, oil.

Exhibited courtesy of the Museum of the National Center of Afro-American Artists, Boston, Massachusetts.

Calvin Burnett was born in Cambridge, Massachusetts, where he attended the public schools. He gained his art training at Massachusetts College of Art, Museum of Fine Arts School and Boston University. He is the author and designer of a number of books and articles and the recipient of many awards. He is listed in *Who's Who In American Art* (1966, 70, 76), and *Who's Who in the East* (1975). He has had one-man exhibitions at the Museum, National Center of Afro-American Artists, Boston; Boris-Mrrski Gallery; Boston Center for the Arts; Institute of Contemporary Art; San Francisco Museum of Art; National Academy of Design. He has had exhibitions in Mexico, Germany, the Smithsonian Institution, Brooklyn Museum, Library of Congress, Brandeis University, Harvard University and many others. His works appear in the permanent collections of the Museum, National Center of Afro-American Artists; Boston Public Library; Fogg Art Museum; Museum of Fine Arts, Boston; DuSable Museum, Chicago; Oakland Museum, California; Howard and Atlanta Universities; and numerous private collections.

11.

THE GRANDFATHER

by Harriet Kennedy, bronze.

Exhibited courtesy of the Museum of the National Center of Afro-American Artists, Boston, Massachusetts.

Harriet Forle Kennedy was born in Cambridge, Massachusetts. She attended the Cambridge schools, the Museum of Fine Arts School, Northeastern University. She has also participated in Harvard University's Summer Program in Arts Administration. She has received awards from the Museum School, Boston, in painting, and from the Smith-Mason Gallery in Washington, D.C., in sculpture. The artist has exhibited at the Museum of Fine Arts, Boston; Museum of the National Center of Afro-American Artists, Boston; New Jersey State Art Museum; Dartmouth College; American International College, Northeastern University and Wesleyan University. She is currently assistant director /Registrar for the Museum of the National Center of Afro-American Artists. In addition to private collectors, her works are owned by the Medical Museum of Walter Reed Medical Center and the Museum of the National Center of Afro-American Artists.

12.

NIGERIAN IMPRESSION

by Charles Searles, oil.

Exhibited courtesy of the Museum of the National Center of Afro-American Artists, Boston, Massachusetts.

Charles Searles was born in Philadelphia where he attended the public schools and received his art training at the Pennsylvania Academy of the Fine Arts. He has been the recipient of awards from Howard University's Fine Arts Department; Drake Press; Cresson Memorial Traveling Scholarship, Pennsylvania Academy of the Fine Arts; Quaker Storage Prize; Ware Memorial Traveling Scholarship. His many exhibitions include Philadelphia Civic Center Museum; Brooklyn Museum; National Traveling Exhibition; Columbia University; Museum of the National Center of Afro-American Artists; Whitney Museum; Studio Museum; Howard University; Museum of Fine Arts, Boston. Permanent collections including his work are the Museum of the National Center of Afro-American Artists; First Pennsylvania Bank; Howard University; and the Ile-Ife Museum, Philadelphia.

13.

THE RALLY

by Richard Yarde, watercolor.

Exhibited courtesy of the Museum of the National Center of Afro-American Artists, Boston, Massachusetts.

Richard Yarde was born in Boston, attended the public schools and received his art training at the Boston Museum School of Fine Arts and Boston University. Among many awards are the graphics prize and grand prize from Boston University; graduate-assistant fellowship, Boston University; Artist in Residence, Harlem Art Project. He has had one-man exhibitions at Fort Wright College, Spokane, Washington; Carl Siembah Gallery, Boston; Pine Manor Junior College; Thayer Academy; The Gallery, Boston; Museum of the National Center of Afro-American Artists; and the Studio Museum, Harlem. Group exhibitions include Boston University, Institute of Contemporary Art; Museum of the National Center of Afro-American Artists; Rose Art Museum; and Studio Museum. His works hang in the permanent collections of the Museum of the National Center of Afro-American Artists; Boston University; Fisk University; Fort Wright College; Winsor School, Boston; First National Bank of Boston; and private collectors. He has taught at Cambridge Art Center, Boston University; and Wellesley College.

ESTONIAN

14.

WOODEN TANKARD

by Eino Saaremaa,

wood burning, 10" x 12"

15.

INSCAPE 772 by Hans Tsirk,

charcoal, 28" x 34"

16.

INSCAPE 1275 by Hans Tsirk,

charcoal, 18" x 24"

17.

RECTANGLES IN SPACE

by Hans Tsirk

charcoal, 18" x 24"

Hans Tsirk was born in Karula, Estonia, and is a physician. He has been an active participant in art for more than 35 years. He is self-taught and first exhibited charcoal drawing at Tallinn Kunstihoone Art Museum in 1943. His works have been exhibited in Germany, Sweden, Holland, Canada and in the annual exhibit of the Connecticut Academy of Fine Arts at the Wadsworth Atheneum. One-man exhibitions have been mounted in Geislingen, Germany (1946), New York City (1964), and East Hartford, Connecticut (1972). His principal medium is charcoal. In his early years he was concerned with the realistic world and man; more recently he has tended toward abstract visionary images from the inner being. He resides in East Hartford, Connecticut.

LATVIAN

18.

WALL HANGING by Lilja Klucis;

wool, artificial fibers, wood, cotton;
85" x 80"

19.

WALL HANGING by Lilja Klucis;

wool, artificial fibers, wood, cotton,
54" x 85"

Lilja Klucis was born in Stiene, Latvia, in 1910 and is a graduate of the Institute of Home Economics in Riga. She taught crafts including weaving, embroidery and ceramics in Latvia. After World War II she taught both elementary and high school students in German Displaced Persons camps and has continued to teach since coming to the United States in 1958. She is a member of the Weaving Guild in Boston as well as the Latvian Arts and Crafts Society in the U.S.A. She won both a first prize and special prize in the 1974 exhibition of the Weaving Guild of Boston and special prize in the Mannings Exhibit in Pennsylvania.

LITHUANIAN

20.

OCTOBERFEST by Maris Platais;
pen and ink and acrylic on paper;
19" x 27", 1976.

21.

THE PATH by Maris Platais;
pen and ink and acrylic on paper;
22" x 28", 1976.

Maris Platais of Carlisle, Massachusetts, was born in Jelgava, Latvia, in 1936 and has been in the United States since 1949. He has studied at Tufts University and the Boston Museum School where he now teaches drawing and design. He maintains a summer studio in Georgetown, Maine. Memberships include Guild of Boston Artists, Concord Art Association and Framingham Artists' Guild. Among recent awards are Catherine Eames Award, Framingham; First Prize, Concord Art Association (1975); and First Prize, Richmond Arts Festival, Maine (1975). He works in pen and ink and acrylics. He strives primarily to capture a mood rather than a place, and nature is his main source of inspiration.

22.

LITHUANIA by Vytautas Ignas,
woodcut, 33" x 21½", 1968.

Vytautas Ignas, painter, is a native of Lithuania born in 1924. He started his studies at the Vilnius Art Academy in 1941 and graduated from the School of Applied Art in Freiburg, Germany, in 1948. Arriving in the United States in 1949, he worked in stained glass studios in Cleveland, Chicago and New York. A member of the Print Club Gallery of Philadelphia, he is a free-lance stained glass designer in New York, where he is teaching at the Catan Rose Institute of Art. He has been influenced by Lithuanian folk art and by primitive art in general. Man's solitude is a frequent theme in his paintings which are also replete with references to his native Semaitija. His work has met with critical approval and is included in the permanent collection of the Cleveland Museum of Art. He presently resides in Stafford Springs, Connecticut, and has exhibited in major cities in the United States as well as in Vilnius.

23.

NECKLACE by Norbert Lingertat,
silver and amber.

Norbert Lingertat was born in Lithuania in 1943, arrived in the United States in 1959, and resides in Boston. He studied commercial art at Vesper George School of Art in Boston, completing the program in 1970. In 1975 he graduated from the New England Conservatory of Music in the voice department. As a silversmith, he concentrates on original designs worked around natural pieces of amber. He has displayed his work in many exhibits in the New England area. Among the awards which he has received are the Medford Art and Crafts Show (1974 and 1975) and Brockton Summerfest Art and Crafts Show (1976). He has taught silversmithing in Newton Community School and at Fontbonne Academy, Milton.

24.

**CODELEN: EGLE THE QUEEN
OF SERPENTS** by Anastazia
Tamosaitis, *tapestry.*

Anastazia Tamosaitis is a native of Lithuania where she studied at the Women's Fine Art School in Kaunas. Later she studied fine art, weaving and tapestries in Sweden and Austria. Since 1948 she has operated her own studio in Canada. Between 1932 and 1936 she wrote four books entitled *Knitting, Weaving at Home, Handicrafts for Young Girls and Our Handicrafts*. She has taught in many schools and exhibited internationally including Paris, Berlin, New York, and Toronto. In 1971, an exhibit of her works hung in Boston City Hall.

ITALIAN

25.

GOLGOTHA by Viktoras Vizgirda, *stained glass.*

Viktoras Vizgirda studied art at the Kaunas Fine Art School in his native Lithuania under J. Vienozinskis, earning a bronze medal upon graduating. He later studied in Paris and has taught in Germany as well as in Lithuania. He came to Boston in 1950 and worked at a stained glass studio until his recent retirement. He is a resident of Centerville, Massachusetts, where he maintains his own studio. In Europe he has exhibited in Riga, Latvia; Tallin, Estonia; Hanau and Freiburg, Germany; and Amsterdam, Netherlands. New York, Chicago, Los Angeles and Toronto have also seen his work. He is a member of the Boston Society of Independent Artists, the Copley Society and the Cambridge Art Association.

26.

Shirley Borella, born in Boston in 1935, seeks to "involve the viewer visually and emotionally with the art object." She is presently assistant professor of art at Boston University and received her training at St. Mary-of-the-Woods College, Indiana; Syracuse University, New York; and as an apprentice in etching at the Impressions Workshop, Boston. Her work has been featured in one-woman exhibitions in Auburn and Syracuse, New York and in Boston and in group exhibitions at Cromer and Quint Galleries, Chicago; the International Miniature Print Show; Pratt Graphics Center, Pratt Institute, Brooklyn; and in various locations in New York, Pennsylvania, and New England. She is represented by Galleria Rosanna of Boston.

27.

HOLOCOSTA by Sylvana Cenci, *stainless steel.*

Photo by: Fred Knecht, New England School of Art and Design.

Sylvana Cenci, who from 1963 developed a technique of using controlled explosions for shaping her stainless steel sculptures, was born in Florence, Italy, in 1926. She began her training there at Accademia di Belle Arti and has subsequently studied in Paris and at Lewis and Clark College, Portland, Oregon. One-woman exhibitions have been mounted in Florence and Milan, Italy; Zurich, Switzerland; and in Boston. She has participated in group exhibitions in the United States, including the Capricorn Gallery in New York, and Italy and in a series of international travelling exhibitions throughout Europe and Formosa. She is locally represented by the Frank Tanzer Gallery.

28.

EARTHBOUND

by Robert DiGiovanni,
acrylic on canvas, 60" x 66", 1976.

Robert DiGiovanni was born in Melrose, Massachusetts. He received his training at the Massachusetts College of Art, Boston, where he earned the Annie E. Cox Memorial Scholarship (1954) and the Philip O. Palmstrom Award (1955). He has been a Teaching Fellow at the University of Notre Dame and is presently associate professor, painting and sculpture, Boston State College. One-man exhibitions on the east coast and in the mid-west have taken place bi-annually since 1958. Group exhibitions include the Institute of Contemporary Art, Boston; the Albany Museum, New York; and the Fishkill Gallery, New York City; as well as shows in Chicago and New Orleans. Since 1973 he has been represented by the Off-the-Square Gallery in Cambridge.

JEWISH

29.

TREE STUMP, BEDFORD, MASS.
(1965) by Paul Petricone,
photograph, 11" x 14"

Paul Petricone, a native of Cambridge presently residing in Boston, has studied photography privately with Allen Barnet, Nicholas Dean and Minor White. He is an instructor of photography at Lasell Junior College and his works have been shown at the George Eastman House, Rochester, New York; the Carl Siembab Gallery, Boston; the Fogg Art Museum, Cambridge; the Museum of Fine Arts, Boston; and the Museum of Modern Art, New York City.

30.

THE BURNING BUSH by
Albert Alcalay, *oil on canvas*

Albert Alcalay was born in Paris in 1917. He studied architecture in Belgrade, Yugoslavia, and escaped to Italy in 1941 where he remained in hiding until 1946. He painted in Rome until his arrival in Boston in 1951. He was the recipient of a Guggenheim Fellowship in 1959 and since that year has been a teacher of visual design at Carpenter Center, Harvard University. His extensive list of one-man exhibitions begins with a 1947 show at Il Cortile Gallery, Rome, and includes the Stuart Brent Gallery, Chicago; Wittenborn & Co. and Krasner Gallery in New York City; Mickelson Gallery, Washington, D.C.; and the DeCordova Museum, Lincoln, Massachusetts. Internationally acclaimed, his works have appeared in group exhibitions throughout Europe and the United States. Notable among them have been exhibitions at Palazzo Barberini, Rome; the Museum of Fine Arts, the DeCordova Museum, and the Institute of Contemporary Art in Boston; and in New York City at the Museum of Modern Art and the Whitney Museum. His works are included in many public and private collections including the Boston Museum of Fine Arts, Harvard University's Fogg Art Museum, and the Museum of Modern Art, New York City. He is locally represented by the Pucker/Safrai Gallery.

31.

TEACHER AND STUDENTS by
David Aronson, *bronze.*

David Aronson of Sudbury is a professor of art at Boston University's School of Fine and Applied Arts. He trained at the Boston Museum of Fine Arts School with Karl Serbe. Aronson paints and sculpts working in encaustic and bronze. His art may be seen in the Smithsonian Institute in Washington, the Boston Museum of Fine Arts, and the Whitney Museum of American Art in New York.

32.

MAN OF PEACE by Leonard Baskin,
woodcut.

Photo by: Barney Burstein

Leonard Baskin is a professor of sculpture and graphic arts at Smith College in Northampton, Massachusetts. He has studied at the Yale School of Fine Arts and in Florence, Italy. He holds Doctor of Fine Arts degrees from the University of Massachusetts and the New School of Social Research, New York City. His works appear in the Museum of Modern Art, Metropolitan Museum of Art, New York City; National Gallery of Art, Washington, D.C.; and the Fogg Museum of Art, Cambridge.

33.

FEAST OF PURE REASON by
Jack Levine, *etching.*
Photo by: Barney Burstein.

Jack Levine was born in Boston and studied with Denman Ross and Harold Zimmerman. A painter, his works hang in the Museum of Modern Art, Metropolitan Museum of Art, Addison Gallery of American Art and many other museums. He has taught at the Art Institute of Chicago, American Art School in New York and the Cleveland Museum School.

HISPANIC Fine Arts

34.

DESPLAZAMIENTO

by Carlos Dorrien, *marble, width 15"*

Carlos Dorrien was born in Argentina in 1948 and resides in Boston where he has lived since 1968. He began his studies in sculpture in 1970 under Reno Pisano at the Montserrat School of Visual Art in Beverly, Massachusetts. Since 1972 he has shown in group exhibitions at the Copley Society, the Prudential Center, Sky-stone Gallery in Manchester, Massachusetts, and at Boston City Hall.

35.

OCASO, ESTUDIO DOS

by Esther Gonzalez Marino,
acrylic, 30" x 40"

Esther Gonzalez Marino was born in Colombia and resides in Boston where she has lived since 1973. After studying art in Colombia, Spain, and Italy, she attended the Massachusetts College of Art and the Art Institute of Boston. Exhibitions in which she has taken part include a one-woman show of her work at the Institute of Hispanic Culture in Madrid, Spain (1972). Locally she has participated in FESTIVAL BOSTONIAN's "Six Local Artists" (1974) and in "Boston Hispano" also in City Hall in 1975.

36.

Daniel Schafer was born in Guatemala in 1937 and has lived in Boston since 1974. After studying art at Carnegie Institute of Technology, in Pittsburgh, he returned to Guatemala where he established Galeria DS, that country's first art gallery. Primarily a graphic designer, his silk screened posters illustrate his involvement in Guatemalan art as promoter, artist, poet, theatrical designer and director, as well as other ways. In 1973 he collaborated with Alberto Law, a Guatemalan architect and photographer who is a graduate of Yale, on a documentation of the archaeological site of Guirigua: "Guirigua, Serigraphs of Mayan Stelae." Last year he was curator of the exhibit "Boston Hispano" at Boston City Hall.

37.

Victoria Porras was born in Colombia in 1948 and has been a Bostonian since 1973. Her art studies include the Universidad Nacional in Colombia, Saint Martin's School of Art in London, and the School of the Museum of Fine Arts in Boston. Exhibitions include the Tenth Exhibit of Pan-american Graphic Arts in Colombia, the First Biennial of Latin American Printmakers in Puerto Rico, the First and Second Biennial of American Graphic Arts in Colombia, the Third Biennial de Arte Coltejer in Colombia, the Third and Fourth British International Print Biennials in England, the World Print Competition '73 in San Francisco. Locally her work has been shown by the Lamont Gallery at Phillips Exeter Academy and by the Boston Visual Artists Union in its exhibit "Impressions — Prints and Sculptures" and at FESTIVAL BOSTONIAN's "Boston Hispano" in Boston City Hall.

ARAB

38.

KNAUX-KRYAD by Douglas Abdell,
bronze, 62" x 19" x 17", 1974.

Douglas Abdell was born in Boston in 1947. He was educated at Boston's Wentworth Institute and at Syracuse University from which he received his BFA in 1970. He has exhibited extensively throughout New England and New York, including one-man exhibitions at both the Graham Gallery and the Andrew Crispo Gallery in New York City. His works are included in the permanent collections of Wichita State University Art Museum, St. Mary's College of Maryland, and the Corcoran Gallery of Art, Washington, D.C. His work is exhibited here through the courtesy of the Andrew Crispo Gallery, New York.

39.

UNTITLED by Mitchell Leon,
mixed media, 6" x 7½" (each),
1972-1974

Mitchell Leon is a native of Brookline and was born in 1952. He received his art training at the Museum of Fine Arts School, Vesper George School of Art and Massachusetts College of Art, all of Boston. He has exhibited throughout New England including the Porthole Gallery of Portland, Maine. His works have appeared in shows at the Chase, Weinberg & Blum Gallery of Montreal and the H.E. Hue Gallery of North Bay, Canada.

40.

UNTITLED by Mrs. Helen Salemi,
oils, 28" x 28", 1964

Mrs. Helen Salemi is a resident of West Roxbury. She devotes most of her time to the Charles River Workshop for the Mentally Ill in Needham, Massachusetts.

41.

WATERCOLOR by Robert E. Ward,
watercolor, 12" x 19", 1959

Robert E. Ward was born in 1931 in Boston, where he received training at the Museum of Fine Arts School. He also studied at Tufts University of Medford. He is presently employed as an art director and has been instructor of painting at the Museum of Fine Arts School, Boston, and the Rhode Island School of Design, Providence. His work has been seen in exhibits throughout eastern Massachusetts.

CHINESE

42.

MOUNTAIN FREE LANDSCAPE
by Valerie Jayne, oil, 44" x 50"

Valerie Wong Jayne, a painter living in the Boston area, works in oils and watercolor, as well as in charcoal and oil pastel. She studied drawing and painting with Hyman Bloom. She has taught at New England colleges, including Simmons College. Her work has been shown in one-person exhibitions at the Helen Bumpus Gallery, Duxbury, Massachusetts (1975), and at Simmons College; and in numerous group shows. Her poems and drawings have also appeared in poetry magazines.

43.

EVENING STILL LIFE by
Joanna L. Kao, oils, 18" x 24",
1976

Joanna L. Kao received her M.F.A. from Boston University in the spring of 1975. She teaches painting and drawing at the Winsor School in Boston and lives and works in Cambridge. She exhibits at the Charles Street Gallery and has participated in group shows there, at Tichnor Library of Harvard University, the Winsor School and Boston City Hall in 1976.

44.

LANDSCAPE by C. L. Tsang,
Chinese brush painting, 22" x 27",
1974.

C. L. Tsang, a native of Kwangtung, China, studied western painting in his early years and became well known for his oil portraits. In recent years he has turned his attention to classical Chinese brush painting. He has perfected a unique style in brush painting the countless postures of monkeys and other classical animal subjects. He is a member of the Hong Kong Art Club and founder of the Chinese Contemporary Artists Guild. One-man exhibitions include the Cecil Gallery, City Hall, and the Hong Kong Art Centre, all of Hong Kong.

45.

THE PEACEABLE KINGDOM
by Wen-Ti Tsen, oils, 60" by 60"
(closed), 60" x 120" (open), 1971.

Wen-Ti Tsen was born in Shanghai in 1936. He studied in London, Paris and at the Boston Museum of Fine Arts. He has had a one-man show in Beirut, Lebanon, and several group exhibitions in Boston, Beirut and New Hampshire. He has organized an exhibition of "Conceptual Art" and a slide lecture on "New Revolutionary Chinese Art." He has taught at the Boston Museum of Fine Arts and is presently working as a motion picture projectionist.

POLISH FINE ARTS

46.

**LITTLE RED SCHOOL HOUSE
AND MARGARET MARY
CHAPEL, SUDBURY** by
Henry M. Bakula, oils,
35" x 25", 1976

Henry M. Bakula was born in Boston where he is employed as a commercial artist and works freelance assignments. He received his training at Scott-Carbee School of Art. He has exhibited in Maine, New Hampshire and the International Institute and the Massachusetts State House in Boston. He is holder of Bicentennial awards from Kittery, Maine and Portsmouth, New Hampshire.

47.

MADONNA OF CZESTOCHOWA
by Janina Federkiewicz,
ceramic sculpture.

Janina Federkiewicz is a native of Poland and received her training from the DeBenedictis School of Art. In 1934, she was the first woman invited to join the Boston Art Club. Awards include first prize, DeBenedictis School of Art; first prize, National Medical and Dental Association (1964); and first prize, Eastern States Exposition (1955). She has exhibited at Nahant Museum, Wenham Museum, Boston City Club, Boston Public Library and the Copley Society, among other places. Her work is included in the permanent collections of the Museum of Fine Arts, Asbury Park, New Jersey and at Fort Pulaski, Savannah, Georgia, where her portrait of General Pulaski, Revolutionary war hero, hangs.

ARMENIAN FINE ARTS

48.

MORNING FOG

by Tadeus Klodnicki, *oils*,
22" x 28", 1976

Tadeus Klodnicki was born in Cracow, Poland. He completed art, architecture and civil engineering programs at the Polytechnic, Lvov, Poland, and has studied with John Chetcuti of Rockport, Massachusetts. He has exhibited with the American Watercolor Society and the American Artists Professional League in New York and numerous exhibitions throughout Massachusetts.

49.

A MAN AND A HORSE

by Joanna S. Soltan, *oils*,
47" x 60", 1974.

Joanna S. Soltan was born in Paris and has studied at the Liceum of Fine Arts, Warsaw, Poland; Boston University; University of Paris (Sorbonne); Academie Julian, Paris; Istituto Dante Alighieri, Rome; and the Accademia di Belle Arti, Rome. She has exhibited at Tufts University Library, Boston City Hall, Windham College in Vermont, Cambridge Art Association, and several cities in Italy including Galleria Brunetti and Museo dell'Arte Antica in Rome, and Galleria "Bar degli Artisti," Ostia, and "XXIV Rassegna G.B. Salvi: Piccola Europa," Sassaferrato, Italy. The artist says, "What I am interested in doing now is telling a story . . . a story about men, women, their obstance, and the weight of being alive."

50.

PANDORA'S BOX

by Martin Barooshian, *oil*,
36" x 48".

Martin Barooshian presently resides in New York City and received his training at the Boston Museum School of Fine Arts, Boston University, Tufts University and the New York State Education Department. Among his exhibits are the Society of American Graphic Artists, New York; International Biennial of Contemporary Color Lithography, Cincinnati Art Museum; Boston Printmakers Travelling Exhibitions; Armenian Artists Association of America, Boston; and the Museum of Modern Art, New York. His awards include first prize scholarship to the Museum of Fine Arts, Boston, and the Albert H. Whitin Travelling Fellowship for study in Europe. He has been president of the Society of American Graphic Artists and of Vive. He is a member of the U. S. Committee of the International Association of Collectors of Works (UNESCO) and his works can be found in the permanent collections of museums throughout the U.S.A.

51.

RESPECTABILITY

by Elizabeth Terzian Golden, *oil*,
60" x 72".

Elizabeth Terzian Golden is a resident of Cambridge, Massachusetts. She has studied at the Boston Museum School of Fine Arts and Tufts University. She has exhibited at Tufts, the Boston Museum School of Fine Arts, and Boston City Hall during FESTIVAL BOSTONIAN's Armenian Celebration.

52.

DOORWAYS by Garabed der

Hohannesian, *india ink and*
opaque white ink, 48" x 60".

Garabed der Hohannesian who has trained at the Massachusetts College of Art, Boston, and taught at the Rhode Island School of Design, Providence, for twenty-seven years, is presently a resident of Annisquam, Massachusetts. His exhibits include the Brown Gallery, Karl Siembad Gallery, Boston Society of Independent Artists, all of Boston; the Carpenter Gallery, Dartmouth College, Addison Museum, Andover; and the Guggenheim Museum of American Art, New York City.

53.

GIRL WITH A VIOLIN

by Leon Hovsepian, *oil*,
39" x 56".

Leon Hovsepian of Worcester, Massachusetts, was trained at the Worcester Art Museum School and Yale University. Exhibits include the Chicago Art Institute; San Francisco Museum; Nalle Gallery, Washington, D.C.; Worcester Museum; and the Pepsi Cola Painting of the Year. He has executed murals in Boston, Springfield, Wilmington, Delaware, and Washington, D.C. Portrait and sculpture commissions have come from Connecticut, Michigan, New Hampshire and Massachusetts and the artist has executed work in painting and stained glass for numerous Massachusetts churches and synagogues.

GREEK

54.

REACHING TOWARD INFINITY

by George Dergalis, *oils*, 42" x 42", 1972

55.

THRUST INTO SPACE

by George Dergalis, *acrylic*, 40" x 40", 1976

George Dergalis, a resident of Wayland, Massachusetts, was educated at the Boston Museum School of Fine Arts and the Academia Belle Arte, Rome, Italy, and for two years received the James William Paige Traveling Scholarship. He has exhibited extensively throughout Europe and the United States including one-man exhibitions at Boston University, the DeCordova Museum, Lincoln, Massachusetts, the Brooklyn Museum, New York City, and the Woodstock Gallery in London, England. He is holder of, among other awards, the Civilian Merit Award, U. S. Army Historical Society (1969) and the Prix de Rome (1951). He is listed in several publications including *Who's Who—America* (1969–72); *Who's Who—Athens, Greece* (1969–72); and *Dictionary of International Biography*, London (1970–73). Both a sculptor and a painter, the artist says, "As an artist, I must search and explore to discover the mystery of creation."

56.

Constantine Arvaniles is a resident of Malden who received his training at the Boston Museum of Fine Arts and Tufts University. He has exhibited at the Off the Square Gallery, Cambridge; Horizon Gallery, Rockport and Newton, Massachusetts; and at the Institute of Fine Arts, Washington, D.C. One-man exhibitions have been mounted at Tufts University; Rockport Art Association; Brooks School, Andover, Massachusetts; Gallery 7, Boston; Fitchburg Museum; Salem State College; and Gallery of World Art, Newton, Massachusetts. He teaches in the Division of Education at Boston State College and at the Boston Museum School of Fine Arts.

PORTUGUESE

57.

Regerio Silva was born in Feiteira, Faial, Azores in 1929. He is an engraver and designer as well as a painter. His extensive list of credits includes one-man exhibitions throughout the Azores (beginning in 1954) and several in Lisbon, Portugal. He has also participated in many group exhibitions. He has served as art director for several literary magazines and the literary pages of newspapers in the Azores. He has illustrated twelve books of poetry and has won several prizes, including a first prize from the Azorean Institute of Culture. He has been the organizer of several international exhibits which have traveled in various combinations between the Azores, Paris, and New Bedford, Massachusetts, which is his present residence.

YANKEE

Due to the antiquity and extreme value of the following three paintings they are not hung in the Gallery. Further information about these and other paintings by Yankee artists may be obtained by writing: Society for the Preservation of New England Antiquities, 141 Cambridge Street, Boston, Massachusetts 02114.

58.

VIEW OF MEETING HOUSE HILL, ROXBURY, MASS.

by Samuel Curtis.

A contemporary copy by Curtis after a lost painting by John Rillo Penniman.

Photo by: Richard Merrill.

Samuel Curtis (1785–1876), was a native Bostonian ornamental painter working from about 1810 to at least 1857. He was an apprentice of John Dogget and worked with John Penniman. During the greater portion of his life, Curtis worked for the Willard Family as a dial painter. Thus his handiwork is widespread in the form of clock faces on the famous Willard clocks. Sarah Ann Curtis, his daughter, married the well-known Boston financier and friend of Civil War statesmen, Franklin Haven. This view of Meetinghouse Hill in Roxbury (ca. 1800) is after a work by Penniman and shows that area of Boston as it appeared at the turn of the nineteenth century.

UKRAINIAN — Fine Arts

59.

A VIEW OF BOSTON FROM PEMBERTON HILL

by Robert Salmon.
Photo by: Richard Cheek

Robert Salmon (1775–1842), was a marine painter of Scottish ancestry. After working in England from about 1800, he immigrated to America in 1882, settling in Boston. Many examples of his marine and landscape paintings survive in private collections and museums. In this "View from Pemberton Hill," Salmon has created either an exhibition painting or a backdrop for a play. Boston is shown in its historic relationship to the harbor, as it appeared in the second quarter of the nineteenth century.

60.

HARRISON GRAY OTIS

by Gilbert Stuart.
Photo by: Herbert P. Vose

Gilbert Stuart (1755–1828), was a portrait painter of the late Colonial and Federal Periods. The Rhode Island native studied and worked extensively in Newport, Rhode Island; Edinburgh, Scotland; London, England; and Dublin, Ireland. During the Federal Period, Stuart returned to the United States, working in several major cities and settling in Boston in 1805 where he was to spend the rest of his life. Stuart painted many major statesmen, merchants and other notables, among them Harrison Gray Otis, U.S. congressman, senator from Massachusetts and later the third mayor of Boston.

61.

HUTZUL WITH SOPILKA (MOUNTAINEER WITH FLUTE)

by Bohdan Borzemyzsky,
oils, 18" x 24".

Bohdan Borzemyzsky, painter and graphic artist, was born in Kolomyia, Ukraine, in 1923. He studied at the Art School and Art Academy, Lviv, and in 1951 graduated with honors in graphic art and advertising from the Cooper Union Art School, New York, where he was awarded two prizes. One-man exhibitions and group exhibits include Boston Printmakers; Heidelberg, Germany; Panoramas Gallery, New York City; New Britain Museum of American Art, Connecticut; and the Library of Congress, Washington, D.C. Several books also include his illustrations. He is presently a resident of Teaneck, New Jersey.

62.

SUNFLOWER by Jacques

Hnizdovsky, woodcut, 24" x 24".

Jacques Hnizdovsky was born in Pylypeze, Ukraine, in 1915. He received his training at the Academy of Fine Arts, Warsaw, Poland, and the Academy of Fine Arts, Zagreb, Croatia. Among his many awards are first prizes from Boston Printmakers (1961) and for a woodcut from the Museum of Fine Arts, Boston (1962). His extensive list of one-man exhibitions include Volmar and Creuze Galleries, Paris; the Philadelphia Art Alliance; W & W Gallery, Toronto; Lumley-Cazalet, London; Pratt Institute, Brooklyn. In 1971 a one-man retrospective entitled "Ten Years of Woodcuts" was mounted by the Association of American Artists in New York City. Group exhibitions include Contemporary US Graphic Arts, USSR; Tokyo, Japan; Peking, China. His work is included in the permanent collections of the Boston, Philadelphia, and Cleveland museums as well as the Library of Congress, the White House, the Nelson Rockefeller Collection; and the Museum of Modern Arts, Spain. The artist presently resides in Riverdale, New York.

63.

VILLAGE CHURCH

by Liuboslav Hutsaliuk, oils,
36" x 24".

Liuboslav Hutsaliuk, a resident of New York City, was born in Lviv, Ukraine, in 1923. In 1954 he graduated with the first prize for fine arts from the Cooper Union Art School. He is also holder of a silver medal from *Accademia T. Campenella*, Rome. His credits include one-man exhibitions at the Volmar and Norval Galleries of Paris; Boisesevain and Juster Galleries in New York City; and the Lorenzelli Gallery, Milan. His works hang in the permanent collections of galleries and museums in France, England, Italy and the United States. He has also published art reviews for periodicals in France and Monaco.

64.

UNTITLED by George Kozak,
oils, 16" x 24".

George Kozak, artist and industrial sculptor, was born in Stryj, Ukraine, in 1933. He received his training from the Society of Arts and Crafts, Detroit, and has been an instructor there as well as designer of stained glass and church interiors. He has had a one-man show in Detroit and group exhibitions in Toronto, New York, Montreal, Buffalo and elsewhere in the United States. He has executed numerous church commissions, some of which were awarded as the result of competitions. He presently resides in Utica, Michigan.

They Have Called Boston Home

THEY HAVE CALLED BOSTON HOME

Coordinator: Jill Anderson

In every ethnic group there are individuals toward whom the others point with pride. These individuals personify the ideals toward which all strive; they serve as models for the young.

Chosen by members of the Festival Bostonian Retrospective Planning Committee as representing the best of their cultures, the people in this exhibit come from many fields — sports, politics, philosophy, music, science and others. From colonial to contemporary times they have applied the strength and character that a strong national heritage has given them, becoming respected members not only of their own ethnic communities, but of the greater Boston — and world — community as well.

"They Have Called Boston Home" brings ethnic pride and cultural diversity down to an individual level. Weaving nineteen exceptional Boston-connected individuals and their accomplishments together, this exhibit is a rich and varied tapestry that makes us all feel proud to be Bostonians.

JOHN McCORMACK

There is something special about being an Irish Bostonian. And yet, there is something even better — to have been born in that part of the city across the sea from the land of one's ancestors. John McCormack was born in the Andrew Square section of South Boston in 1891. He attended the local public schools, married his childhood sweetheart Harriet Joyce, and in 1920 became a member of the Massachusetts House of Representatives. From



that point on, his life evolved around the political arenas of Boston and Washington as Congressman, Democratic Whip, Majority Leader and Speaker of the House of Representatives.

John McCormack isn't as colorful a celt as was Richard Cardinal Cushing. Nor does he have the shamrock style of the legendary James Michael Curley or the celtic charisma of our much loved and missed Presi-

dent John Fitzgerald Kennedy. John McCormack possesses the best of these three beloved Irish Bostonians and something more — a humanism wider than that stretch of ocean between Castle Island and Connemara. We honor John McCormack for his character, his commitment to this city and our country and his contribution to our heritage.



Most Famous Persons — Albanian Doctors Andrew and Demetra Elia

Drs. Andrew and Demetra Elia practiced medicine in Boston together for nearly twenty-seven years. From 1938 until Demetra's death in 1965, they were advisers and friends to the Albanian community in Boston, as Andrew Elia, an obstetrician and gynecologist, continues to be.

Both born in 1906, Andrew and Demetra accompanied their parents to the United States from Albania: Demetra in 1915 and Andrew in 1920. Later they met and married in Boston. Both graduated Boston University's College of Liberal Arts and Boston University's School of Medicine (she in 1929, he in 1935).

Andrew Elia has been clinical professor of obstetrics and gynecology at the Boston University School of Medicine and in 1965 he received that school's Distinguished Alumnus Award. As visiting professor of psychology at Andover Newton Theological School, he taught a course in marriage and the family and is the first physician to have held the position of professor

of medicine and religion at a theological school. Dr. Elias served with the United States Navy during World War Two.

Demetra Elia is the first woman of Albanian nationality to have trained as a physician. She was acting superintendent of the Rhode Island State Hospital from 1936 to 1938. Demetra has served as president of *Bashkimi*, an Albanian women's organization founded by her mother.

As members of that unique generation of immigrants who served as intermediaries between the old country and the new, the Elia's have reflected that which is best of each world.

Robert Moulla

**Most Famous Person —
Afro- American**

In history, Sgt. William H. Carney of the Massachusetts 54th Regiment has been dwarfed by men of higher origin, better education and greater fame, but, symbolically, Carney is a giant. On one hand Carney is a person whose humble origins and modest life reflect those of a majority of black Bostonians. Born in 1840 in Norfolk, Virginia, he worked as a seaman, a postal carrier and a general laborer. At the same time, as a representative of the soldiers of the first black Civil War regiment to be raised in the north-

east, he epitomizes the widespread support of the struggle for freedom and equality which characterizes Boston's Afro Americans in Carney's time and in the present. Carney's actions within the regiment won him the Congressional Medal of Honor in 1900, just as the actions of the regiment as a whole convinced the nation that Afro Americans would fight valorously for the emancipation of their brethren. Carney enlisted less than a month after the authorization to recruit "persons of African descent" came

through. In July 1863, during the battle at Fort Wagner, Carney, despite two severe wounds, showed the patriotism and bravery of the regiment by making certain that the regiment flag remained flying throughout the charge. Before collapsing at the field hospital, Carney said, "Boys, the old flag never touched the ground."

Carney, a favorite speaker at rallies and meetings after the war, gave the Memorial Day oration in front of a monument on the Common directly across from the State House in 1904.

The site was fitting because Carney is the soldier in the statue who directly follows Col. Robert Gould Shaw.





ENDEL KALAM

Endel Kalam received his musical education in his native Estonia and later studied conducting with Clemens Krauss in Salzburg and Leonard Bernstein in Tanglewood. Mr. Kalam was principal violist of the Estonian Radio Symphony Orchestra and a member of the Radio String Quartet. He has appeared as guest conductor with the Estonian Radio Symphony, Estonian Opera, Northwest German Philharmonic and Oldenburg Opera Orchestras.

Since coming to the United States in 1950, Mr. Kalam has conducted members of the New York Philharmonic, and was principal violist of the Chicago Little Symphony, the Puerto Rico Symphony, the Boston Philharmonica, the Boston Ballet and the Boston Opera orchestras. He has also been a member of the Marlboro Festival Orchestra and Festival Casals Orchestra under Pablo Casals.

Endel Kalam has been associated with Marlboro Music Festival since 1957, both as violist and scheduling director, and in 1965 participated in the Music from Marlboro tour of Europe and the Near East.

Currently associate professor of music at Boston University, where he has served since 1969 as chamber music teacher and conductor, Mr. Kalam is also founder and music director of the New England Chamber Orchestra.

Endel Kalam is a member of Pi Kappa Lambda; American Association of University Professors; Boston Estonian Society; a member and past president of the Baltic American Society of New England; and president of Estonian Music Fund.

JACOB SIEBERG
1863–1963

Jacob Sieberg was one of the outstanding personalities among the earliest Latvian immigrants to the United States. He first came to Boston in 1888 and, after returning to Latvia to get married, settled permanently in Cambridge in 1893.

Sieberg helped found the first Latvian Society in the United States in 1889 and the first Latvian Lutheran congregation (still active today) in 1894. From 1896 to 1920 he published the first Latvian-language newspaper in America.

Sieberg personally helped many Latvian immigrants to become established in the United States, both those fleeing the Tsar's oppression before World War I and those fleeing the Tsar's Communist successors after World War II. In 1918, to help Latvia establish its independence in the difficult period after World War I, Sieberg founded the American National Latvian League, today one of the oldest active Latvian organizations in this country.

Sieberg was the author of seven books, mostly on religious subjects. From 1924 to 1936 he served as Latvian consul in Boston. He was awarded the Three Star Order by the Republic of Latvia.





JUOZAS KAPOCIUS

Juozas Kapocius, printer and publisher, was born in Zemaitkiemis, county of Ukmerge, on October 19, 1907. After attending technical school in Kaunas, he emigrated to South America in 1927, graduating in 1930 from a printing school in Montevideo, Uruguay. Returning to Lithuania in 1933, he worked as a technical director and manager in several printing plants. In 1937 he founded his own photo-engraving plant Vaizdas (The View) in Kaunas.

With the second approach of the Russians in 1944, J. Kapocius withdrew to the West, and emigrated to the United States in 1949. He worked in a printing plant in Boston; later he became technical director of the printing plant of the Lithuanian Franciscan Fathers in Brooklyn, New York.

In 1953 he established a printing shop in Boston for the purpose of

publishing a general encyclopedia in the Lithuanian language. This was a considerable undertaking which seemed too difficult a task to be carried out outside Lithuania. Nevertheless LIETUVIU ENCIKLOPEDIJA, LITHUANIAN ENCYCLOPEDIA, in 36 volumes, was completed in 1969. At that time he began the printing of ENCYCLOPEDIA LITUANICA in English.

Kapocius has also published six volumes of the works of Vincas Kreve, and four large volumes of MUSU LIETUVA — OUR LITHUANIA, an extensive historical-geographical survey of Lithuania, as well as books of poetry, fiction and nonfiction. Kapocius served on the American Lithuanian Community Council as member, secretary and president.

Encyclopedia Lithuanica

Rocky Marciano
1923-1969

Rocco Francis Marchegiano, born September 1, 1923, in Brockton, Massachusetts, was the son of an immigrant shoemaker who had come to work in the famous Massachusetts shoe center.

As a schoolboy, he played football and baseball; he tried to become a major league ballplayer, but a sore arm cut his attempt short. Introduced to boxing in the army, Marciano became a professional fighter in 1947.

Considered clumsy, a late starter and too small in stature to go far as a heavyweight, he managed to win his first sixteen fights by knockouts. His two special gifts were enormous physical stamina and tremendous ability to punch hard. These attributes combined with a relentless will to win were to make him Heavyweight Champion of the World.

In one of the memorable matches of boxing history, Marciano fought his way back from a near knockout to knock out Jersey Joe Walcott in the thirteenth round and became Heavyweight Champion, September 23, 1952. Marciano defended his title success-

fully six times, and retired as Heavyweight Champion on April 27, 1956, undefeated, the only man to achieve such a record: forty-nine fights, forty-nine wins, forty-three knockouts.

Rocky Marciano was someone most Americans and certainly, Italian-Americans, could admire and respect, a man who surmounted his difficulties by hard work, dedication and perseverance. His life was an example of the triumph of these virtues, and this, not his records and his titles, may be the most important legacy of this strangely gentle man who achieved his greatest fame in a violent sport.

The greatly liked champion had his life cut tragically short by an airplane crash in Des Moines, Iowa, August 31, 1969.





Louis Brandeis
1856-1941

Louis Dembitz Brandeis was born in Louisville, Kentucky. He graduated from Harvard Law School in 1877, was admitted to the bar in 1878 and practiced in Boston from 1879 to 1916. Moved by the Homestead, Pa., strike violence of 1892 and financially independent, Brandeis devoted himself to attempting to find remedies for social ills and transforming moral values into the framework of legal and political institutions.

He devised a plan of savings bank life insurance purchased over the counter at economical rates adopted in Massachusetts in 1907. His volume, *Other People's Money and How the Bankers Use It* furnished documentation and analysis for the Progressive Movement. In labor relations, he emphasized regularity of employment and a sharing of responsibility between management and workers. In 1916 he became the first Jew appointed to the Supreme Court, after serving as an advisor to President Wilson, and retired in 1939.

Zionism was the only extrajudicial interest he permitted himself to pursue. He was instrumental in the formation of the Palestine Economic Corporation and the Palestine Endowment Fund.

In the area of freedom of the press and assembly, he was vigilant to strike down state or federal controls unless they were justified by a clear and present danger or serious public harm.

Brandeis' eminence rests on an extraordinary fusion of prophetic vision, moral intensity and grasp of practical affairs.

American Jewish Historical Society



LUIS TIAIT

Luis Tiant was born in Cuba in 1940, the only child of Luis and Isabel Tiant. His father was one of the best pitchers in the American Color League and the Winter Cuban League. Luis went to private school until he finished high school, then began working toward his beloved dream: to be a star pitcher like his father.

In 1957 he was selected for the All Star Team to represent Cuba in the Pan American Games in Mexico. He had an important victory in that

series at only 17 years of age. He tried to make the Cuban Winter League Team. He couldn't. He went to Mexico and became the best pitcher in the Mexican League after two years of hard work. At that time he met Maria Navarro, his future wife.

Nothing seemed easy for Luis Tiant. Finally the Cleveland Indians gave him a chance in the majors. In 1968 his record was 21-9, and his earned run average was the best in the big leagues. Three years later he was

sold to the Minnesota Twins, then released because of arm injuries.

Everyone thought Luis' career had ended. He went back to the minors. He started all over again. He never gave up. The Red Sox brought him to Fenway Park where he has given us the most memorable times with more than one hundred victories since his comeback.

Luis lives in Milton with his wife, children and parents. Hard work, self discipline and courage have made Luis

Tiant one of the most respected athletes and one of the greatest examples for the Hispanic community in this country.

Dr. Felix Fernandez



KAHLIL GIBRAN

Kahlil Gibran, Boston's Arab quarter's most famous immigrant, arrived in America in 1895. His family had come to escape the oppression in Lebanon under the Ottoman Turks, and lived in Boston's South End. Kahlil's artistic talents were first recognized by the art teacher at Denison House, who introduced him to Fred Holland Day. Mr. Day acquainted him with the artistic world of Boston's Brahmins.

Gibran's early development was influenced by the Copley Square Library; the park near the fountain at Copley Square will soon be named Kahlil Gibran Park.

Gibran studied in Beirut and Paris and from 1903 until 1908 wrote in Boston's Syrian neighborhood. His paintings became known through the assistance of Mr. Day and Mary Haskell.

After studying again in Paris, Gibran returned to Boston in 1909 and joined the Golden Link Society, a group of young Arab-American intellectuals. In 1911 in New York he rewrote the *Prophet* and studied English with the help of Mary Haskell.

Between 1917 and 1922 he produced *Broken Wings*, *The Tempests*, *The Book of Tears and Laughter*, *Nymphs of the Valley*, *Processions* and *The Prophet*, all in Arabic. He painted portraits and published *The Prophet* in English in 1923, *Sand and Foam* in 1926, *Jesus the Son of Man* in 1928, and *Earth Gods* in 1931. He died on April 10, 1931.

Judith Leon

BOSTON PUBL
RESEARCH

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(Mass) _____

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II. Reference inquiries:

By letter _____

Page 10 of 10

IEOH MING PEI

Jeoh Ming Pei, born in China, was educated at the Massachusetts Institute of Technology and the Harvard Graduate School of Design. His work has included major architectural and planning projects here and abroad — among them, in Boston, the Government Center Master Plan and the John Fitzgerald Kennedy Library.

The recipient of several honorary degrees and a Fellow of the American Institute of Architects and of the American Academy of Arts and Sciences, he was elected to the American Academy of Arts and Letters in 1975.

He is currently a member of The Corporation of the Massachusetts Institute of Technology and of the Visiting Committee to the Department of Far Eastern Art of the Metropolitan Museum of Art.

He has been honored by awards from the American Institute of Architects, the International Institute of Boston, the National Institute of Arts and Letters and received the 1976 Thomas Jefferson Memorial Medal.

Leicia Black





Dr. Marie Elizabeth Zakrzewska
1829-1902

Pioneer in American medicine and nursing, champion of women's rights and abolition, mother of playgrounds for city children, friend of the poor, the suffering and the underprivileged.

Maria Elzbieta was born in Prussia to Polish parents. Thwarted by prejudice toward women and determined to become a physician, she emigrated to New York in 1853. Encouraged by Dr. Elizabeth Black-

well whom she assisted at the New York Infirmary, Marie graduated from the Cleveland Medical College. She was invited to become a Professor of Obstetrics at the New England Female College in Boston. In 1862, resigning her post, she founded the New England Hospital for Women and Children in Roxbury, Mass. — presently the Dimock Community Health Center. Here were established the first American nursing school and the first hospital

social service. She fought for the admission of women to medical schools and the Massachusetts Medical Society. An ardent abolitionist, Dr. Zakrzewska saw her hospital graduate the first negro nurse and train one of the first negro women interns.

Dr. Marie Zakrzewska died in 1902 after serving the community and the United States for 40 years with courageous dedication and unselfish devotion.

Dr. Varaztad H. Kazanjian
1879-1974

Dr. Varaztad Hovanness Kazanjian, a pioneer plastic surgeon, came to be known internationally as the "father" of that branch of medical science. Born in Erzinka, western Armenia, his family moved to Sebastia (Sivas) where he received his early education. Dr. Kazanjian was a dedicated champion of the ideal of Armenian liberty and was forced to flee the Turks with his brothers in 1895.

He settled in Worcester, where he worked in the wire mills and attended school at night. In 1902 with the help of a friend, he entered Harvard Dental School, from which he graduated in 1905. He became interested in the restoration of abnormalities of the jaw and mouth and after serving as assistant in the Department of Prosthetic Dentistry at Harvard, he entered Boston University Medical School. Next he headed the Department of Prosthetic Surgery at Harvard and joined the Army, serving as an honorary lieutenant in the British Army during World War I. He treated thousands of servicemen with horribly mutilated faces and was decorated by King George.

He received his MD from Boston University in 1921. Returning to Harvard he became professor of clinical oral surgery, professor of plastic surgery and then professor emeritus of plastic surgery. He was also president of the American Association of Plastic Surgeons and belonged to many professional organizations.



from The Armenian Weekly
Thursday, October 31, 1974



Gov. Michael Dukakis

Michael Stanley Dukakis was born of Greek immigrant parents in Brookline, Massachusetts, where he has resided ever since. He graduated from Brookline High School and received a B.A. from Swarthmore College in 1955, earning highest honors in political science. He continued his law studies at Harvard University, graduating with honors in 1960.

He entered the Massachusetts House of Representatives in 1963.

In eight consecutive years there, he sponsored numerous environmental, consumer and housing measures.

Michael S. Dukakis was inaugurated as the 65th governor of the Commonwealth of Massachusetts on January 2, 1975. Since then the 42-year-old chief executive has focused on five principal concerns — fundamental fiscal and management reform of state government, upgrading human services in the context of severe fiscal

constraints; strengthening the state's regulatory agencies and consumer programs; economic development; and judicial reform.

A strong advocate of regionalism, Dukakis was elected 1976 chairman of the New England Conference and state co-chairman of the related New England Regional Commission.

Nicholas G. Tanis

Annie Mae Pictau
1945-1976

Annie Mae Pictau was born March 27, 1945 at Pictau Landing, Nova Scotia, and was murdered February 10, 1976 in South Dakota. A leader of the American Indian people in Boston, she lived in Dorchester where she worked in a Day Care center and founded the Boston Indian Council in 1970. She left Boston to join the Indian movement in South Dakota in 1972.

The circumstances of Annie Mae's death are shrouded in mystery. Her body was not discovered for about two weeks. The cause of death given by Dr. Brown, a Bureau of Indian Affairs physician, was exposure — however, a second autopsy revealed a gunshot wound. Annie Mae's hands were severed from her body during Dr. Brown's autopsy, he claims at the request of the FBI in order to obtain fingerprints.

Senator Brooke's office has questioned the FBI about the circumstances surrounding Annie Mae's death and about the nature of the investigation now being conducted by the FBI. Their answers have been less than satisfactory. Although Director Kelly claimed that "this crime is being properly and actively investigated," the FBI office responsible for the investigation (in Rapid City, South Dakota) says "nothing can be released at this time." If the FBI is making progress, they aren't talking about it.

Annie Mae Pictau was buried March 14, 1976 at Wounded Knee, South Dakota.

from The Circle



Humberto Cardinal Medeiros

Born in 1915 on the island of Sao Miguel, Humberto Medeiros migrated to the United States in 1931. He attended school in Fall River, Ma., and studied for the priesthood at the Catholic University of America, Washington, D.C. He was ordained in St. Mary's Cathedral, Fall River, on June 15, 1946. He has also been awarded the Master of Arts, Licentiate in Sacred Theology and Doctorate in Sacred Theology.

From 1946 to 1953 Rev. Medeiros served parishes in southeastern Massachusetts in several capacities. From 1953 to 1966 he was vice chancellor and then chancellor of the diocese under Most Rev. James L. Connolly, bishop of Fall River. He was named the second bishop of the Diocese of Brownsville, Texas, in 1966.

In September, 1970, Bishop Medeiros became archbishop-designate of the Archdiocese of Boston, succeeding Richard Cardinal Cushing.

Victims of the war in Vietnam, school drop-outs, innocent people caught in a "rising scale of human

fear", the aged, young men subject to the draft, and all those suffering from the peculiar ills of the city—these were the archbishop's relentless concerns. To battle problems in the cities, he formed an "Office for Urban Apostolate", which concerns itself with the problems of poverty, housing, crime prevention and "the role of priests and the parishes in our modern urban society." He has also been deeply involved with the issues of government support of private schools, ecumenism, abortion and special problems of the Spanish and Portuguese-speaking.

Archbishop Medeiros was named to the Sacred College of Cardinals in 1973.

Archdiocesan News Bureau

Abigail Smith Adams
1744–1818

Abigail Smith Adams received no formal schooling, but she taught herself to read and write fluently, mastered French, and was at home with the writings of Shakespeare, Milton and Pope. She met John Adams when she was fourteen at her minister father's parsonage in Weymouth when he came to court her older sister, Mary. Soon she and John began exchanging love letters and they were married in 1764.

While John was a delegate to the First Continental Congress, Abigail kept him and his fellow delegates informed of the many important events in Boston. Her letters showed insight and compassion on a wide variety of subjects: "Remember the ladies and be more generous and favorable to them than your ancestors. Do not put such unlimited power into the hands of the husbands. Remember all men would be tyrants if they could." On another occasion she wrote to a parent who had protested her sponsorship of a young black

servant boy at evening school, "I have not thought it any disgrace to myself to take him into my parlor and teach him to read and write."

Abigail's confidence in her husband, her spirit of optimism and her dedication to hard work contributed immeasurably to his success as a lawyer and as a rising politician who became the second president of the United States. She is the only woman in American history to see both her husband and one of her sons (John Quincy Adams) achieve our nation's highest office.

*Daniel Lohnes
Society for Preservation of
New England Antiquities*



Not Only the Bean and the Cod

NOT ONLY THE BEAN AND THE COD

Exhibit Coordinator: Jo Del Geath

Food gives us life. It arouses and provides those things that make each of our lives unique.

To see colors of a thousand different vegetable or fruit combinations; to hear the sounds of crunching, boiling, sizzling, pouring; to delight in sensual kitchen smells, whether fresh baked bread or sauteed garlic; to feel satisfied and full — all are contributors to taste but, more important, all are glorious and all give us a reason to be proud, to share and to know who we are.

Faces And Costumes

FACES AND COSTUMES

Exhibit Coordinator — Jane Burdis

This exhibit not only represents the faces and costumes of twenty-one different nationalities, but also documents the high degree of participation in Festival Bostonian. The pride these people have in their national heritage is reflected in their faces as well as the meticulous and exquisite craftsmanship in the costumes. The photographs illustrate traditional ceremonies, whether religious, national or seasonal. They also illustrate the diversity of expression in the performing and visual arts in the participating ethnic groups.

Potpourri

POTPOURRI

Many Festival Bostonian committees elected to develop a permanent exhibit that could be used in various churches, schools, synagogues and community centers after their celebrations were over. The themes were very diverse — poetry, history, community, music, people — just to name a few.

These exhibits have travelled back to Boston City Hall and, together, form our "Potpourri" exhibit. "Potpourri" shows some of the color, excitement, talent and commitment of the many groups involved with Festival Bostonian.

Sylvia A. Weisenfeld

In the Eyes of Children

THROUGH THE EYES OF CHILDREN seemed a natural choice for me, especially after seeing the art work submitted. It typifies in ideas and design our goals for *FESTIVAL BOSTONIAN*: how people relate to their cultures both ancient and modern, the importance they place on religious belief, home and self.

Through their innocence and pride, these children reflect in their art work our own hopes for continuing our ethnic heritage.

In the words of Cristal Metta, age 6, "being Lebanese feels good . . . I love the songs they sing and the food they eat . . . am glad that there is a difference in people."

Frankie Gallagher—coordinator

Irish

Mary K. Lawlor

Age 12

St. Agatha's School, Milton

Shaila Kennedy

Age 10

Duxbury Intermediate School

Afro-American

Lachelle Barton

Age 13

St. John's School, Roxbury

Richard Justice

Age 16

Framingham South High School—

METCO

Estonian

Imbi Valge

Age 9

Chelmsford Byan Elementary School
Connecticut Estonian School, Manchester, Ct.

Vita Valge

Age 11

Chelmsford Byan Elementary School
Connecticut Estonian School, Manchester, Ct.

Latvian

Valda Veidis

Age 12

Boston Latvian School

Zenta Melngailis

Age 9

Boston Latvian School

Lithuanian

Vita Spakevicius

Age 10

Westwood Public Schools

Lithuania Saturday School, South
Boston

Tomas Suziedelis

Age 8

Brockton Public Schools

Lithuania Saturday School, South
Boston

Italian

James Sorrento II
Age 11
Revere Public Schools
Harper Della-Piana Scott
Age 11
Davenport School

Jewish

Susan Elizabeth Wolfson
Age 11
Pierce School, West Newton
Temple Sinai Religious School, Brook-
line
Joe Titlebaum
Age 12
Weeks Jr. High, Newton
Temple Israel School, Boston

Hispanic

Marilyn Laboy
Age 7
Blackstone School, Boston
Ismael Laboy
Age 10
Blackstone School, Boston

Arabic

Carissa Ann Metta
Age 6
Cleveland School, Norwood
Jeanne Handy
Age 6
Sacred Heart School, Roslindale

Chinese

Gigi Hung
Age 6
Wildwood Elementary School, Burl-
ington
Henry Lee
Age 8
Warren Prescott School, Charlestown
Kwong Kow School, Chinatown

Polish

Elizabeth Czolpinski
Age 12
St. Mary's School, Milton
Elizabeth Pierce
Age 12
North Attleboro School

Armenian

Mark E. Medzorian
Age 9
Vinson Owen School, Winchester
St. Sahag and St. Mesrob School,
Watertown
Richard H. G. Najarian
Age 9
MacArthur Elementary School, Wal-
tham

Greek

Evan Bobotas
Age 7
Prince School, Boston
Eugenia Carris
Age 9
Greek School of the Annunciation
Cathedral, Boston

American Indian

John Giunta
Age 13
Boston Indian Council Education
Program
Jose DeJeus
Age 12
Boston Indian Council Education
Program

Portuguese-speaking

William Matos
Age 10
Burlington Elementary School
Paula Santos
Age 12
Cambridge Elementary School

Ukrainian

Larissa D'Avignon
Age 4
Sandman Nursery School, Newton
Ukrainian Saturday School
Christina Michajliw
Age 9
Sofia Ripley School, West Roxbury
Ukrainian Saturday School

“The Boston Legacy,” a 21-month Bicentennial series on Boston’s ethnic groups telecast on Channel 5, premiered with a special on the Irish, Friday, April 4, 7:30–8:00 p.m. Among the features were the Maureen Green Step Toe Dancers of South Boston, shown performing at the Irish Social Center in South Dorchester during a St. Patrick’s Weekend celebration by Channel 5 crew.

— WCVB-TV —

THE BOSTON LEGACY

**YOUR ANCESTORS DIDN'T HAVE TO COME OVER ON THE MAYFLOWER
TO BE A PART OF BOSTON'S HISTORY!**

Beginning in April and for the next 21 months,
WCVB-TV Channel 5 will present THE BOSTON
LEGACY... a special bicentennial program
series saluting the many ethnic peoples
who are Boston's history.

**WCVB-TV
BOSTON**

Setting a new standard.



BOSTON ... TOGETHER WE MADE IT GREAT!

"The Boston Legacy," the magnificent, far-reaching 20-month Bicentennial television project which won both awards and accolades for WCVB-TV, is history now. But it leaves a rich legacy to the city's thousands of proud ethnic peoples.

Philip Giantris of Newtonville, in a letter to the station, quoted an older member of the Albanian community who remarked, "Whoever thought that we would ever see Albanians on television, calling themselves Albanians, talking about being Albanian for all the world to hear? Never in my lifetime did I think that such a thing could happen to our people. That was one of my happiest days. We are indebted to Channel 5 for making us extra proud."

Wrote Judie Leon of Milton, following the January 1976 program on the Arabic community, "I not only totally enjoyed it, but greatly appreciated the portrayal of my people. It was the first time anyone bothered to show us without a camel."

Russell Peters, President of the Wampanoag Tribal Council, stated, "The excellent production done on the Native Americans in Massachusetts deserves our deepest appreciation and high praise for introducing a subject never before fairly treated in television."

The accolades streamed in. Letters, telephone calls and awards. The National Conference of Christians and Jews presented the series its nation-wide Mass Media Award for "outstanding contributions to better human relations and the cause of brotherhood."

Seventeen different ethnic groups had their month on WCVB-TV in 1975-76. In addition to the half-hour prime time specials, several 30-second and 60-second "Bicentennial Messages" were telecast throughout each month, revealing other nuggets of valuable and interesting historical information about the particular groups.

"The Boston Legacy" constituted WCVB-TV's most ambitious extended public affairs project in its five-year history. As President Leo Beranek stated, "It was a project that epitomized, especially to those of us Bostonians who helped to found the station, our charter commitment to quality local

programming. The fulfillment of that commitment is our proudest claim — one that has earned for us the reputation of being the industry pace-setter.

According to one Boston newspaper, "The operating budget for the series easily exceeds one million dollars, by far the largest local commitment ever undertaken by a local TV station on any single effort."

Another Boston paper opined, "The long-range goal of 'The Boston Legacy' to record the historical, social and cultural contributions of 17 local ethnic groups is a commendable one, and we are surprised that the networks, which seem to be concentrating on the predictable, have overlooked a national immigration series." And, still another said the series "has tapped the rich, varied reservoir of Boston's ethnic cultures."

Based on articles which appeared in several television industry journals, "The Boston Legacy" project was unique among all televised Bicentennial celebrations."

It is neither surprise nor novelty for WCVB-TV to embark on such ventures.

In the relatively short time it has been in operation, the locally owned station clearly has established itself as a rigorous programming innovator. By most accounts, it is in a class of its own.

The genesis of this uncommon broadcasting enterprise was in 1963, when Boston Broadcasters, Inc., accepted an FCC (Federal Communications Commission) invitation to apply for Boston's Channel 5 license. After an historic legal battle that reached the U.S. Supreme Court, the franchise was awarded to BBI, and WCVB-TV went on the air March 19, 1972.

Among the principles on which the station was founded are quality locally produced programming, round-the-clock operation, live telecasting, free political time, and, outside the realm of programming, local ownership and the integration of stockholders/management in the day-to-day operation of the station.

As quoted in its charter, the station intends "to avoid the error so often associated with television — (that) of regarding the audience as simply an indiscriminate mass of viewers."

That expressed concern has led to benchmarks unprecedented in local television station operation. Among them:

- More hours (50) of local programming per week than any major affiliated station in the U.S.
- More than 125 international, national and regional awards.
- Originator of regular live, remote telecasting in Boston.
- Developer of the country's only non-sports regional TV system, the five-station New England Network, which beginning in 1974, telecast the "Good Day!" series daily and other entertainment and public affairs specials.
- New England's only experimental television film series, "Nightshift," produced by students at six Massachusetts colleges.
- The only commercial station in the country which is producing on a regular basis local programs that are syndicated nationally.

For the past two years, WCVB-TV's performance in news and public affairs programming has earned it the number one position among all commercial stations in studies conducted by the National Black Media Coalition, a citizens broadcast action group.

Recently, judges in the prestigious Gabriel Awards competition, presented two first place prizes to the station, adding, "The diversity, quantity, and quality of programs telecast on WCVB-TV . . . once again makes it the standard-setter for an entire industry."

The theme of "The Boston Legacy" series, established by its creator, WCVB-TV Director of Community Services Paul LaCamera, was "Your ancestors didn't have to come over on the Mayflower to be part of Boston's history."

LaCamera noted, "Following the American Revolution and the prominent role that Boston played in that critical period, many new and different peoples came to our city. They were the ethnic pioneers who shaped and built the Boston we know today and whose children and grandchildren still reside in its neighborhoods.

"Their history, for the most part, has been ignored. We know generally of the economic and political suffering which brought many of them to this city. But we know little about their struggles and experience once they entered the foreign world of Boston."

"The Boston Legacy" set out to correct that — and apparently succeeded. The 21-month long examination gave a perspective to why those ethnic pioneers came, what they found, the unique institutions they brought with them, the way they adjusted to the new life, and, most importantly, the legacy they left the Boston community.

In conjunction with the "Festival Bostonian" project of the Mayor's Office of Cultural Affairs, "The Boston Legacy" threaded its way through the ethnic groups in the following manner:

THE IRISH

The Irish, largest and most diverse ethnic group in Boston, was the subject of the premiere program which aired Friday, April 4, 1975.

The Irish Program traced that group's history, from its immigration through the early days in Boston and inclusive of the impact it had on the city's culture and politics.

In the filmed special, Thomas Brown, a University of Massachusetts history professor, related the story of the immigration of the famine generation in the 1840's and 50's, illustrated with old etchings and photographs. Further important historical references were provided in segments on two prominent 19th century Irishmen, John Boyle O'Reilly, editor of *The Pilot*; and Patrick Collins, second Irish Mayor of Boston.

Famous South Boston native John McCormack, former speaker of the House, reminisced about his childhood and related colorful anecdotes about legendary Boston Mayor James Michael Curley. A filmed conversation between Clem Norton, a colorful Irish figure dating back to Curley, and his long-time friend, Francis X. Maloney, accentuated the Irish trait of good humor. Another politician, State Senator William Bulger spoke about the image of the Boston Irish politician and the South Boston Irish.

Spirited Irish step dancing was captured on film at a St. Patrick's Day celebration in the Boston Irish Social Center.

THE BALKANS

Of the four groups which comprise this community — Albanians, Serbs, Bulgarians and Romanians — the Albanians have the largest concentration in the Boston area.

Hosted by Channel 5 reporter Natalie Jacobson, a Serbian descendant, the program probed the major role that the church plays in the community, as revealed in conversations with members of two philosophically opposed churches; Rev. Arthur Liolin of the Albanian Orthodox Archdiocese of America, and Father Ilia Katre of the Albanian Orthodox Church of the Holy Trinity.

Active members of the Serbian community, William Salatic, president of Gillette North America, and his daughter and host of the show, Mrs. Jacobson, expressed their feelings about the need for preserving ethnic traditions.

THE AFRO-AMERICANS

The program traced the 200-year history of the Boston Black community from the abolition of slavery in Massachusetts in the late 18th century through the present day. Commentators were two Black historians, Byron Rushing, director of the Museum of Afro-American History, and Dr. Adelaide Gulliver, director of the Museum of Afro-American Studies Center.

Rushing described the life of the earliest black population which settled on the north slope of Beacon Hill and in the North End where they lived through the 19th century. Gulliver traced the Black community to its next location, Boston's South End.

Rev. Michael Haynes, minister of the 12th Baptist Church in Roxbury, discussed the 170-year history of the church which is one of the oldest Black churches in America.

THE BALTICS

The Baltic people — Lithuanians, Latvians, and Estonians — arrived in Boston in two major waves, the pre-World War I immigrants and the post-World War II political refugees. The story of the earlier Lithuanian immigrants was told by Alexander Chaplik, who came to South Boston in 1921.

Three young members of the Lithuanian Media Collective, Romas Slezas, Birute Vaicjurgis and Perkunas Krokonis, a group attempting to preserve the traditions and language of their native land, described the arrival of the first political refugees who came to this country because of Soviet Russia's occupation of their native land.

THE ITALIANS

A traditional Italian dinner, in which four generations of an East Boston family exchanged candid views on the emigration from Italy and the immigrants' adjustment to American social life, was the centerpiece of this documentary.

The lively discussion among four generations of Michael Laurano's family, joined by the Dominic Alfano family of Winthrop, underscored the difficulties Italians encountered in settling in the city's North End during the late 19th and 20th centuries. They persevered despite the harsh living conditions and menial work which led to the early labor movement struggles and the 1912 Italian garment workers strike in the Lawrence mills.

THE JEWISH PEOPLE

The Jewish peoples' struggle to maintain their identity since their arrival in Boston at the turn of the century was examined.

In the film, noted historians viewed the oppressed conditions of Jewish communities in Europe in the late 19th century and the subsequent Jewish immigration to America.

The migration of the Boston Jews was traced through its beginnings in the North End and followed through its growth and development into other communities by Dr. Arnold Wieder of Brookline's Hebrew College, Prof. Bernard Wax of the American Jewish Historical Society, and Prof. Allen Waxstein of Boston College.

THE HISPANICS

Of the four groups which comprise this community — Puerto Ricans, Cubans, Dominicans, and Central and South Americans — the Puerto Ricans have the largest concentration in the Boston area.

The Hispanics' history and their subsequent migration to Boston were revealed in conversations with prominent members of the Latino population: Ms. Luz Cuadrado, director of I.B.A. (Boricua Tenants in Action); Pablo Montesino, president of the Cuban Cultural Center; Mrs. Isabel Hammond, director of the Pan American Society, and Ms. Freida Garcia, long-time leader in the Dominican community. In the film, they recalled that, although there was a small Puerto Rican population in Boston after World War II, the Hispanic community did not become a viable force until the early 1960's.

THE ARABIC COMMUNITY

Wadia Mousally and Nabeeha Hajjar, lifelong residents of Boston's South End, reminisced about the early days of the city's Syrian and Lebanese community in the Hudson and Tyler Street areas. Ida Mudarri told the story of the famed poet Kahilil Gibran who grew up on those streets.

Fr. George R. George and Fr. Joseph Lahoud described the prominent role which the church has always played for the Arab-American community.

THE CHINESE

Filed primarily in Chinatown, the documentary traced the history of the Boston Chinese community from its beginnings in 1875 to the current day. Through conversations with established and recent members of the community, the customs and attitudes of the Boston Chinese were explored.

Experts examined the U.S. immigration laws which restricted Chinese immigration until the late 1960's and their effect on the growth of the community.

Among those who participated in the program were Peter Chan of the Chinatown Little City Hall and Y. T. Feng of the Boston Public Library.

THE POLISH

The traditions and contributions of the local Polish community were dramatized through performances by the oldest Polish dance company in America (Krakowiak Dancers), a demonstration of the ancient art of Wycinanki, and filmed conversations with priests and members of the community.

Filed at the Kosciuszko monument in Boston Public Garden, Ron Pasek of the Massachusetts Polish-American Bicentennial Committee, highlighted the lives of two famous Polish generals, Kosciuszko and Pulaski, freedom fighters who fought in the American Revolution.

THE ARMENIANS

The 30-minute documentary explored the growth of the community from its beginnings in Worcester, where the First Armenian Apostolic Church was constructed, to its recent settlement in Watertown.

In the film, John Mirak, an immigrant who fled his country as a result of the 1915 massacre; his son, Robert, an historian; James Tashjian, editor of the *Hairenik* publications; and Lucy Marderosian, a Watertown bakery owner, described the developmental process of their community and the emergence of Watertown as one of the largest Armenian centers in the country. A recent immigrant to the Boston area, Ms. Sirvart Mensoian, recounted the effect that the influx of Armenians from the Middle East within the past decade has had on the established community and its religious, cultural, and social institutions.

THE GREEKS

Massachusetts Governor Michael Dukakis described his Greek-American upbringing in Brookline (Mass.), as well as his feelings of ethnic pride. "Our political tradition goes back to ancient Greece," explained the Governor, "and is an important part of our heritage. The Greek-American's ability to work and commitment to education also contribute to the group's success."

Dr. John Papajohn of Brookline, a psychologist and author of several studies on the Greek-American family, depicted the conditions facing the Greeks when they arrived in Boston in the late 19th and early 20th centuries. One of the early immigrants, Charles Maliotis, a successful elderly businessman, reminisced about his arrival in Boston's South End.

THE WEST INDIANS

Elma Lewis, founder of the National Center for Afro-American Artists, Hon. Mel King, member of the Black Legislative Caucus, and Byron Rushing, director of the Afro-American History Museum, were among the community leaders who told the history of the West Indies and their cultural contributions to the Boston community.

Dr. Ewart Guinier, head of Harvard University's Afro-American Department, highlighted the lives of two early immigrants who were instrumental in breaking racial barriers. One was Prince Hall, who founded the country's first black fraternal order, the Prince Hall Masons ("and recruited black soldiers to fight in the Revolutionary War"). Another historical figure highlighted by Guinier was John B. Russworn, the first black person to graduate from a United States college, Bowdoin College, and then established the first black newspaper in the country.

THE NATIVE AMERICANS

This program concentrated on three of Massachusetts' indigenous Indian tribes, the Mashpee and Gayhead Wampanoags and the Grafton Hassanamiscos, as well as the Mic Macs, who have come in large numbers from Nova Scotia to Boston in recent years.

Through filmed conversations with members of the Indian tribes and a pictorial view of their history, the Native American heritage was depicted. Among the guests in the 30-minute film were Cliff Saunders, the executive director of the Boston Indian Council; Ellsworth Oakley, the Supreme Sachem of the Wampanoag Nation; Earl Mills, the chief of the Mashpee Wampanoags; Zara Casco Brough, president of the Hassanamiscos Tribal Council; and Beatrice Gentry, president of the Gay Head Wampanoag's Tribal Council. They described their traditions, confrontations, and struggle to avoid assimilation into white society.

Mills and Brough discussed the recent resurgence of tribal pride and the subsequent revival of customs, language, and religion.

THE PORTUGUESE-SPEAKING

Harvard University Prof. Francis Rogers, a third generation Portuguese-American, and a scholar and author of Portuguese and Portuguese-American history, outlined the three phases of Portuguese immigration to the United States. Filmed at New Bedford, Mass. Whaling Museum, Rogers described the Portuguese colonists' participation in the Yankee Whaling Trade during the 19th century. These early immigrants, arriving primarily from the Portuguese islands, the Azores, Madeira, and Cape Verde, he explained, settled chiefly in the whaling towns of New Bedford, Provincetown, and Nantucket.

THE UKRAINIANS

The two phases of Ukrainian immigration to Boston — pre-1924 and post World War II — was reviewed by Frank Sysyn at Harvard's Ukrainian Research Center.

This concluding program in "The Boston Legacy" series also included a filmed depiction of a traditional Ukrainian Christmas Eve banquet and performances by the areas two Ukrainian dance groups.

In addition to winning the award from the National Conference of Christians and Jews, "The Boston Legacy" program on the Jewish community won a certificate of merit from the prestigious 12th Chicago International Festival.

WCVB-TV culminated "The Boston Legacy" series November 19 with a live, 90-minute special on The International Institute's 7th Annual Whole World Celebration, at Hynes Auditorium, Boston. The event was recognized as the most comprehensive ethnic festival in the northeast.



THE REALIZATION TEAM

During the period of the pilot festivals (March 1974–March 1975) the staff of the Mayor's Office of Cultural Affairs developed the systems that would efficiently gather a committee from each community, plan and produce a month long celebration of their culture. This was to be done with only two full time staff persons. The performing arts department and visual arts department would lend technical assistance in the detailed planning and production of events and exhibits. The OCA public relations consultant and the technical department would be available as the need for their services arose. These staff members became known as the Realization Team and met periodically with the producer to report on their activities with committee members and to plan the next phase of the process.

The first contact with each group was through Nelly Sepulveda, ethnographer. During the one month Nelly spent with each group she researched their cultural and historical background and identified and gathered a committee. Working with Nelly, the committee organized a performing arts task force and a visual arts task force. They also sought out the artistic talent in their community and generated ideas for events and exhibits. Nelly's aim was to form a committee that represented a broad cross-section of the community. This often meant that the members were meeting each other for the first time.

The first meeting with the Realization Team took place four months before the celebration was scheduled to begin. The remainder of the process was divided into a planning phase and a production phase with meetings of the entire committee at approximately three-week intervals. In the meantime the two task forces met with appropriate members of the Realization Team to work on detailed planning. Each task force prepared a program and a budget which were presented to the entire committee for confirmation two months prior to the celebration. Following this step, the task forces began the process of gathering and preparing material for exhibits and designing and contracting with artists and groups for events.

Sylvia Weisenfeld, director of the Visual and Environmental Arts Department, has described this six-month process as the journey of a lifetime. The Realization Team worked with as many as five groups simultaneously.

While Nelly was organizing one committee, the rest of the staff was in the early planning phase with another; at confirmation point, in the production phase, and in the execution phase with three other groups. During some weeks, all seven days were occupied with evening meetings or events. Sylvia's comments regarding the exhibits which she helped the visual arts task forces organize and produce can be applied to the program as a whole:

In all the years that Boston City Hall has had exhibits, never has there been such an explosion of talent to show the public, never have there been more sparkling receptions, and never have more people come together to view the art of their own culture. Each month provided its share of laughter and tears; no group was immune to problems or last minute jitters. All groups were very proud of their own visual artists — and each was justifiably proud.

Bill Carrington, performance manager, shared the work with the performing arts task forces. His concise description of the program is perhaps one of the best due to its brevity. Bill said, "The concept of FESTIVAL BOSTONIAN in my mind was a new way of unifying people. It was a chance for them to become aware and partially understand other cultures through artistic displays, performances, lectures and exhibits."

Initially, Chris Teuber, and presently, Michael Moyer, as director of the Technical Department, together with the crews — especially Michael Zola — lent simply invaluable expertise during the planning and execution of the performing arts events. Their consistent professional performance — often under chaotic conditions — has been highly praised by each of the committees.

Diane Davis, with the successive assistance of Roxanne Hurley (presently director of public relations for OCA), Robin Reibel, and Elaine Fogelman insured that FESTIVAL BOSTONIAN events were listed in the various calendars, that the media received a press release on each month's activities. When the opportunity arose they obtained feature coverage in both the print and electronic media. Particularly appreciated by members of the communities was the series of food articles written by Gail Perrin, food editor of the *Boston Globe*.

Patrick Skelton, director of the Performing Arts Department has summarized the feelings of everyone involved in FESTIVAL BOSTONIAN:

After twenty-two months I'm still surprised at how diverse the cultures of Boston are. How the uniqueness of each month formed a blend that let those of us who worked closely with so many gifted people see a universal understanding grow from all that diversity. We all really aren't different in the overall picture. But I'm still very happy to have viewed so many cultures so closely. I'd like to thank a lot of people.

Among those to be thanked is each member of the Office of Cultural Affairs staff because FESTIVAL BOSTONIAN has touched each of them and each of them has made major contributions to its success. From attending receptions to "help out as needed" to volunteering an entire Saturday to re-type the copy for this brochure to coordinating, designing and hanging the exhibits of this month, each member of the staff has been willing to lend their time and energy whenever they have been needed and in whatever way they could be helpful. Of no other person is this more true than it is of Frankie Gallagher, receptionist. The members of every committee have come to value her knowledge of the program, her efficient assistance in problem solving and, above all, her consistent, loving good humor.

From the producer of FESTIVAL BOSTONIAN and on behalf of the hundreds of thousands of people with whom we have worked and who have been our audience: THANK YOU!

A BICENTENNIAL TAPESTRY

Through the warp runs a hope and a yearning,
Through the woof are linked *red, white and blue*,
The warp interlaced with a longing for learning,
The woof, with a dream coming true.

The fibers of courage and freedom:
"Proclaim liberty!" sounding the call,
While filament golden traverses the warp
Responding ". . . and justice for all."

Tho' sometimes through threads made of silver
Were sorrow and pain intertwined,
As a people relinquished a part of its heart
And with the prime pulse was combined.

Through the depth and the richness of texture
Is woven in breadth and in length
Each culture distinct — but together creating
A fabric of beauty and strength.

Sylvia Kaufman

designed by Jeanne Landers

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